

ADDAMS FAMILY VALUES

SHOOTING SCRIPT
REVISED THROUGH 5/28/93

== Script Fly.com ==

ADDAMS FAMILY VALUES

OVER the Paramount logo, we hear a wolf HOWLING.

FADE IN:

1	EXT. ADDAMS MANSION - NIGHT	1
	LONG SHOT of the glorious, decaying manor house that the Addamses call home. There is fog, and a full moon. The wolf continues to HOWL.	
2	EXT. ROOF - NIGHT	2
	ANGLE on UNCLE FESTER, standing on the roof. He is the one howling like a wolf, at the moon.	
2A	OMITTED	2A
2B	EXT. CEMETERY - NIGHT	2B*
	We are in the corner designated for the burial of pets. There are tiny headstones, stone angels and crosses. A tiny grave has been dug; a mound of dirt sits beside the rectangular hole. PUGSLEY, WEDNESDAY and GRANNY kneel by the open grave; they each have a little shovel. A shoebox, taped shut, sits on the ground beside Wednesday.	* * * * * * *
	GRANNY Dearly beloved...	* *
	A MEOW is heard from inside the box.	*
	WEDNESDAY (to the box) Shhh.	* * *
3	OMITTED	3
4	OMITTED	4*
4A	INT. ADDAMS GREAT ROOM - BALCONY - NIGHT	4A
	ANGLE on LURCH, the faithful Addams butler, who plays a stirring CANTATA, on the organ. We boom down to reveal:	
5	INT. ADDAMS GREAT ROOM - NIGHT	5
	ANGLE on GOMEZ, who is arm-wrestling with THING, the disembodied hand. Gomez's face is contorted; Thing is winning.	
	GOMEZ Arrrrgh... yes!	
	With a Herculean effort, Gomez pins Thing to the table, winning their arm-wrestling match. Gomez and Thing shake hands, as gentlemen.	

5 MORTICIA has been watching the wrestling match, while
knitting. She looks up from her yarn and needles,
utterly calm.

5

MORTICIA

Gomez?

GOMEZ

Cara mia?

MORTICIA

Marvelous news. I'm going to
have a baby.

(a beat)

Right now.

SMASH CUT TO:

6 INT. HOSPITAL CORRIDOR

6

MUSIC pounds. Thing races down the corridor, and pulls
open the swinging doors. Morticia appears, on a gurney,
surrounded by a bustling group of DOCTORS, NURSES and
INTERNS. Gomez is at Morticia's side along with Granny,
Fester, Lurch and the children.

*
*

Morticia remains elegant and unruffled. She is dressed
in her normal black gown, slightly altered. Gomez wears
his usual fine tailoring and a hospital gown; the
impending birth of his child has made him even more
rapturously intense than usual. His passion for
Morticia and his excitement over her condition all but
ignite him.

DOCTOR

Nurse, how close are the
contractions?

NURSE

Every fifteen seconds, Doctor.

GOMEZ

(to Morticia)

Are you in unbearable pain? Is
it inhuman? My darling, is it
torture?

MORTICIA

(purring)

Oui.

7 INT. WAITING ROOM - SAME TIME

7

Wednesday and Pugsley are listening to an OBNOXIOUS TEN-
YEAR-OLD GIRL. Granny, Lurch and Fester sit nearby.

*

7

OBNOXIOUS GIRL

7

... and then Mommy kissed Daddy,
and the stork flew down from
heaven, and left a diamond under a
leaf in the cabbage patch, and the
diamond turned into a baby.

*

*

7

PUGSLEY

Our parents are having a baby
too.

7

WEDNESDAY

They had sex.

8

INT. OPERATING ROOM - NIGHT

8

Morticia is in the process of giving birth, still
completely serene. She is surrounded by DOCTORS, NURSES
and Gomez.

DOCTOR

Push, Mrs. Addams.

GOMEZ

(at Morticia's side)

Look, my darling! You can see
the tail!

Morticia groans, gracefully.

DOCTOR

Forceps!

NURSE #1

Forceps!

*

NURSE #2

Forceps!

*

ANGLE on Thing, passing the forceps to Nurse #2.
Nurse #2 screams.

*

*

*

DOCTOR

Mrs. Addams, would you like
anesthesia?

MORTICIA

(very gracious)

No, thank you. But ask the
children.

GOMEZ

(kissing Morticia's
hand)

Cara mia...

MORTICIA

(with equal passion)

Mon cher...

DOCTOR

Mrs. Addams? The baby?

MORTICIA

(to Gomez,
regretfully)

Pardón.

9 INT. WAITING ROOM - NIGHT

9

Granny, Lurch, Fester, Wednesday and Pugsley are waiting for news.

9

WEDNESDAY

9

I say it's a girl.

PUGSLEY

I say it's a boy!

GRANNY

Children -- perhaps you're both right.

FESTER

(excited)

Twins?

GRANNY

No...

Gomez bursts into the room, in ecstasy. He is barely able to speak.

FESTER

Gomez!

GRANNY

(eagerly)

What news?

WEDNESDAY

Father -- what is it?

GOMEZ

(taking a deep
breath)

It's an Addams!

10 INT. MATERNITY WARD - A HALF-HOUR LATER

10

Tinkling nursery-style MUSIC is heard. The CAMERA PANS over a row of newborn babies in matching bassinets. Each baby is sweeter and more angelic than the last, COOING and GURGLING.

Each bassinet is labelled: "Smith," "O'Rourke," "Stein," etc. A NURSE fusses sweetly with the babies, patting them and adjusting their blankets. Finally the CAMERA REACHES one last bassinet, labelled "Addams."

The bassinet is black, and the name is in Gothic script. We do not see the baby within. A smiling nurse lovingly reaches down into the bassinet. She sees the baby and SCREAMS. The CAMERA ZOOMS into the black of the nurse's open mouth, and the CREDITS ROLL. "THE ADDAMS FAMILY THEME", with fingersnaps, begins.

11 EXT. ADDAMS MANSION - DAY

11

LONG SHOT of the mansion. The hearse-like Addams Towncar is pulling up out front. Lurch is at the wheel.

*

12 INT. HALLWAY - DAY

12

The CAMERA TRAVELS DOWN an especially gloomy corridor, with peeling wallpaper and CREAKING floorboards. Thing scoots down the hall on a thirties-style roller skate, popping wheelies. Gomez and Morticia follow down the hall.

*

GOMEZ (O.S)
I've arranged a little
surprise, my dearest. I hope
you like it.

ANGLE on Thing, on the floor, pushing the door open.

13 INT. NURSERY - DAY

13

The door swings open, and Gomez steps into the room. He gestures. Morticia enters, carrying the baby.

MORTICIA
Oh, Gomez.

ANGLE on the wallpaper, which is in tones of brown and gray. Playful silhouettes are printed on the wallpaper, silhouettes of favorite Disney characters in Addams-style situations: Donald Duck roasted on a platter, Goofy foaming at the mouth, and Mickey Mouse caught in a mousetrap.

MORTICIA
It's enchanting!

GOMEZ
Come, cara mia.

Gomez takes Morticia's hand and leads her to an elaborate cradle, festooned in black crepe, very "Rosemary's Baby."

MORTICIA
The Addams cradle.

Morticia places the baby on the black satin sheets; we still do not get a good look at the baby. The baby begins to CRY. Morticia picks up a teddy bear. She pulls the string at the bear's neck, and the bear GROWLS, in an extremely realistic manner. The baby stops crying, and Morticia places the bear in the cradle.

GOMEZ
And look!

Gomez swings a mobile over the cradle, a foot over the baby's head. The dangling items on the mobile consist of extremely sharp knives. Gomez sets the mobile gently spinning. Tinkly funeral MUSIC is heard.

GOMEZ
Welcome home, my son.

14 INT. WEDNESDAY'S ROOM - DAY

14*

Wednesday and Pugsley are sitting on the floor.
Wednesday is playing with a baby doll, while Pugsley
works with his ancient chemistry set.

PUGSLEY

That's not true!

WEDNESDAY

It is so. Everyone knows it.
When you have a new baby, one
of the other children has to
die.

PUGSLEY

Really?

WEDNESDAY

It's a tradition. One of us
has to go.

PUGSLEY

Which one?

WEDNESDAY

Well -- they only need one boy.

15 INT. NURSERY - DAY

15

Morticia and Gomez have been joined by Fester, Granny
and Lurch. They all stand over the cradle. We cannot
see the baby.

GOMEZ

He has my father's eyes.

MORTICIA

Gomez, take those out of his
mouth.

FESTER

(reaching into the
cradle)

Kitchy-koo! Kitchy-kitchy-koo!
Look, he's got my finger!
That's right, baby! Hello,
baby!

We hear the baby GROWL. Fester pulls his hand back with some
difficulty; his finger is bleeding.

FESTER

(very pleased)

Right to the bone!

GOMEZ

He's all Addams!

GRANNY

A baby in the house! It's
about time! Hey, kiddo!

15 Granny leans into the cradle. A vicious-looking, flaming ARROW shoots out of the cradle, narrowly missing Granny's head. The arrow sticks in the ceiling, quivering.

15

MORTICIA

(doting)

Did you see that?

ANGLE on the four adults, hovering over the cradle, cooing and admiring the baby.

ANGLE on the BABY, our first good look. He is all Addams: his skin is powdered dead white, and his hair is jet black and parted in the middle. He has the faintest hint of a moustache.

ANGLE on Wednesday and Pugsley, standing in the doorway of the nursery, looking neglected. Wednesday cradles her baby doll. She calmly twists off the doll's head and hands it to Pugsley.

16 OMITTED

16*

17 OMITTED

17

18 INT. ATTIC - DAY

18

Pugsley is testing a full-sized GUILLOTINE. A watermelon has been placed in the guillotine. Wednesday stands beside the guillotine. She holds a parchment scroll.

WEDNESDAY

Death! Death to the enemies of
the people of the Republic!

18 The blade slams down, decapitating the watermelon.

18

WEDNESDAY

Hoorah! Justice is served!
Bring forward the evil queen!

Pugsley exits, and returns pulling a crude wooden wagon. In the wagon is the baby, dressed as Marie Antoinette during her final days. The baby wears a dishevelled powdered wig; his face has been powdered dead white with red lips and a prominent black beauty mark. He wears a flowing lace gown, clearly once-elegant but now tattered. He is blindfolded.

WEDNESDAY

(to the baby)

You have betrayed the people of
France! You are evil
incarnate! How do you plead?

Pugsley holds up the baby; he hides his head behind the baby and speaks in a high-pitched voice.

PUGSLEY

(as the baby)

Guilty!

WEDNESDAY

Guilty! By her own admission!
The sentence is death!
Executioner -- place her on the
block!

Pugsley places the baby in the guillotine.

WEDNESDAY

One... two...

MORTICIA (O.S.)

Children -- what are you doing
in there?

PUGSLEY AND WEDNESDAY

(yelling to

Morticia)

Playing!

WEDNESDAY

Three!

Pugsley lets the blade fall. POV of the baby, as the huge, razor-sharp blade comes hurtling down.

At the last second, the baby's tiny arm jerks up, and his hand stops the blade.

WEDNESDAY

Woe to the Republic!

*

19 OMITTED

19*

20 EXT. ROOF - NIGHT

20

Wednesday and Pugsley stand at the edge of the roof.
Wednesday holds the baby. Pugsley holds a cannonball.

WEDNESDAY

The baby weighs ten pounds.
The cannonball weighs twenty
pounds. Which will hit the
stone walkway first?

PUGSLEY

I'm still on fractions.

WEDNESDAY

Which do you think?

PUGSLEY

The cannonball?

WEDNESDAY

Very good. But which one will
bounce?

PUGSLEY

The baby?

WEDNESDAY

There's only one way to find
out. Ready?

PUGSLEY

One...

WEDNESDAY

Two...

PUGSLEY AND WEDNESDAY

Three.

They drop the baby and the cannonball over the side of
the house.

21 EXT. ADDAMS HOUSE - NIGHT

21

Lurch is gardening; he sprays some large flowers.
ANGLE on the baby and the cannonball plummeting toward
him. He does not look up.

22 INT. MORTICIA AND GOMEZ'S BEDROOM - NIGHT

22

Morticia is at her dressing table, in a peignoir. Gomez
is buttoning his pajamas; the couple is preparing for
bed.

GOMEZ

What a glorious evening.

*

Somewhere outside, a wolf HOWLS.

MORTICIA

Pure enchantment. Rain?

*

Gomez leans out the window to check for rain.

*

22 ANGLE on the baby and the cannonball, plummeting from the roof toward Gomez.

22

Gomez comes back into the bedroom, holding the baby.

GOMEZ

Cara mia...

MORTICIA

Oh dear.

23 EXT. ADDAMS HOUSE - NIGHT

23

Lurch continues pruning. The cannon ball hits him on the head.

24 OMITTED

24*

25 INT. DR. WHALEN-SHAFFLER'S OFFICE - DAY

25

DR. WHALEN-SHAFFLER is a plump, overly-concerned therapist, wearing a Peruvian poncho and rough ethnic jewelry. She is leading a New Moms' Support Group. There are at least four average suburban MOMS sitting in a circle, each holding a baby, or with a baby in a Snuggli or a stroller. Morticia sits with the group, holding the baby.

DR. WHALEN-SHAFFLER

Welcome. I'm Dr. Whalen-Shaffler, and this is my New Moms Support Group. Your New Moms Support Group. Having a new baby is a miracle, and a minefield. And no one understands that like another new mom. Or a licensed therapist, with two cats. Let's begin by just going around the room, and introducing ourselves.

*

MOM #1

Hi. I'm Judy Morgan, and this is Rebecca Marjorie.

ANGLE on Rebecca Marjorie, a pink-cheeked little baby in expensive baby togs.

MORTICIA

(sincerely)

We're all very sorry. Really.

MOM #1

(giving Morticia a strange glance)

My baby is a joy, she's just perfect. But my husband says I get too anxious, and won't let her out of my sight. Do any of you have this problem?

25 The other moms nod and murmur in agreement.

25

MORTICIA

I know just how you feel. Last week, my baby was missing for three days. For the first two I was fine, really, but by Friday -- I was, frankly, upset. I looked everywhere, the swamp, the crypt, the trunk of the car. And do you know where he was?

DR. WHALEN-SHAFFLER

(aghast)

Where?

MORTICIA

The attic. Locked in a steamer trunk. Safe and sound.

(to Judy Morgan,
comfortingly)

So don't worry. Babies are like mildew. They always come back.

DR. WHALEN-SHAFFLER

Mrs. Addams -- just what is your new mom problem?

MORTICIA

(to the group)

Well, my problem really concerns my other two children. They're very jealous of the new baby. Has that happened to anyone else?

DR. WHALEN-SHAFFLER

What do your children do?

MORTICIA

Well -- the usual. They've tied the baby to the lightning rod. They've left him on the road, covered with leaves. Oh, and just this morning, there he was in the garage, covered with honey and red ants.

(she smiles
ruefully)

Kids.

DR. WHALEN-SHAFFLER

This sounds very serious. A communication issue. You have to reach out to your children, be completely open. You are risking critical dysfunction. To the older children, and the newborn. Is he adjusting? Is there trauma?

25

MORTICIA

25

Let's hope.

ANGLE ON Pubert, in his carriage. Pubert now wears a Hannibal Lecter-style face mask, as a pacifier.

26

INT. ADDAMS GREAT ROOM - NIGHT

26

The entire family has gathered. Morticia holds the baby. Gomez sits beside her. They are facing Wednesday and Pugsley. Fester, Granny and Lurch are seated nearby.

GOMEZ

Children, why do you hate the baby?

PUGSLEY

We don't hate him. We just want to play with him.

*

WEDNESDAY

Especially his head.

*

GOMEZ

Children -- do you think we love the baby more than we love you?

WEDNESDAY & PUGSLEY

Yes.

MORTICIA

Do you think that when a new baby arrives, one of the other children has to die?

WEDNESDAY AND PUGSLEY

Yes.

GRANNY

Well, that's just not true. Not anymore.

FESTER

It's just sibling rivalry. Gomez, do you remember what we were like? I hated you.

GOMEZ

I despised you.

FESTER

I choked him until he lost consciousness and had to be put on a respirator.

GOMEZ

I tied him to a tree and pulled out four of his permanent teeth!

*

26

FESTER

26

Brother!

GOMEZ

Brother!

Gomez and Fester embrace. Gomez hurls Fester against the wall, upside down. Then Gomez pulls a set of dangerous-looking knives from his pocket and hurls them at Fester with great precision. The knives pin Fester to the wall, hoisting him by his clothing.

FESTER

Children? You see?

27

EXT. CEMETERY - NIGHT

27

Gomez and Morticia are seated on a tombstone in the family cemetery. They gaze at each other with longing.

GOMEZ

(adoringly)

Look at you. Midnight, moonlight.
surrounded by death.

MORTICIA

It's been too long.

They hear voices from the house, O.S. They listen.

WEDNESDAY (O.S.)

Do it.

PUGSLEY (O.S.)

Hold him still!

We hear the sound of a GUNSHOT, O.S.

WEDNESDAY (O.S.)

You missed.

Gomez and Morticia smile, sharing the moment; then they return to each other.

MORTICIA

(fondly)

Wednesday. Pugsley.

GOMEZ

(amused)

The baby.

MORTICIA

I suppose we're just like
any family in the world.

27 Voices are once again heard from the house.

27*

WEDNESDAY (O.S.)
Here, Catch.

*
*

PUGSLEY (O.S.)
I don't want him!

*
*

We hear the sound of GLASS BREAKING.

MORTICIA
(wryly)
One house. Three children. So
many windows.

She sits on a marble bench.

GOMEZ
My darling, it's you I'm
worried about. The stress.
All this squabbling.

MORTICIA
Oh, I'll be fine. I'm just
like any modern woman, trying
to have it all. A loving
husband. A family. I just
wish I had more time to...
seek out the dark forces and
join their hellish crusade.
That's all.

27 GOMEZ 27
You can! You shall! So it must
be!

MORTICIA
But how?

28 OMITTED 28

28A INT. WEDNESDAY'S ROOM 28A

HEATHER (#2), an earnest young nanny, is seated on the couch. She wears a peasant blouse, a dirndl and Birkenstocks; her hair is worn long or in braids. Wednesday and Pugsley face her, standing.

HEATHER
Children, as your new nanny, I know we're all concerned about the environment. So this morning let's discuss how to prevent forest fires.

WEDNESDAY
Prevent them ?

ANGLE on Heather, looking disturbed.

29 OMITTED 29

29A INT. WEDNESDAY'S ROOM 29A

MRS. WILFRED, a jolly, chirpy English nanny, sits on the couch. She has a hand puppet on one hand, the puppet is perky and fairly standard, with yarn hair and button eyes. She faces Wednesday and Pugsley.

MRS. WILFRED
(as the puppet)
Hello, kiddies! I'm Polly the puppet! What shall we do today?
I know - let's all clean our rooms!

Wednesday holds up her hand - she has a hand puppet too. Wednesday's puppet is the red devil, with horns, a goatee and a hood.

WEDNESDAY
(as the puppet)
Hello, Polly. I'll clean my room - in exchange for your immortal soul.

ANGLE on Mrs. Wilfred - her mouth is agape, and her hand puppet is staring at her.

30 INT. WEDNESDAY'S ROOM 30*

MRS. MONTGOMERY faces Wednesday and Pugsley. *

MRS. MONTGOMERY
All right children. I've had it up to here. Now you just answer one simple question: where is that baby? *

WEDNESDAY
Which part? *

30 ANGLE on Wednesday and Pugsley, standing near the cradle.
Both children wear mailman's caps and carry mailman's
shoulderbags.

30*
*

WEDNESDAY

We were just playing mailman.

MRS. MONTGOMERY

(pleased)

Well, isn't that fun!

*
*
*

Mrs. Montgomery has now crossed to the cradle. She looks
inside, and pulls back.

*
*

MRS. MONTGOMERY

And where's the baby?

*
*

WEDNESDAY

Detroit.

*

(ALTERNATE:)

WEDNESDAY

Anchorage.

30A EXT. ADDAMS MANSION - DAY

30A*

Another uniformed Nanny shimmies down a rope made of knotted sheets, dropped from a second story window of the Addams mansion. She hits the ground and runs off in terror.

*
*
*
*

31 INT. FRONT HALLWAY - THE NEXT MORNING - DAY

31

The doorbell is CHIMING. Lurch opens the front door.

Standing outside is DEBBIE JELLINSKY. Debbie is somewhere in her thirties; she is very blonde and very curvy, packed into a tight white nurse's uniform.

Debbie's personality, at first, will be that of an innocent Marilyn Monroe bombshell. She is sweet and sexy, perhaps just a bit too much of both. She misses nothing.

DEBBIE

Hi.

ANGLE on Lurch, looking rather stunned by Debbie.

DEBBIE

Addams residence?

Lurch nods, as Debbie steps inside and looks around. Nothing will faze Debbie.

DEBBIE

Oooh, it's old!

Lurch stares at Debbie. She stares right back.

DEBBIE

And big.

*

Morticia appears at the top of the stairs.

MORTICIA

Lurch?

Lurch nods, still rather dazed.

DEBBIE

(waving)

Hi, hi! I'm Debbie Jellinsky, from the agency.

MORTICIA

The agency? But they claimed no one else was available.

*
*

DEBBIE

Surprise! I've been out of town. Are you the mom?

MORTICIA

I am Mrs. Addams.

31

DEBBIE

I love your dress. It's so tight.

31

MORTICIA

Thank you.

*

Gomez appears from the hall.

MORTICIA

Gomez -- I believe we may have a new nanny. Miss Jellinsky.

DEBBIE

Deb.

(shaking Gomez's hand)

Isn't he a ladykiller.

GOMEZ

(cheerfully)

Acquitted.

DEBBIE

(going through her purse)

I can show you all my references. So you'll know I'm not a homicidal maniac.

MORTICIA

Of course you're not.

GOMEZ

You're too young.

ANGLE on Wednesday and Pugsley at the top of the stairs, poking their heads through the bannister, staring at Debbie.

ANGLE on Fester, standing at another point on the bannister. He gazes at Debbie. He has clearly fallen head over heels in love.

32 INT. NURSERY - DAY

32

Gomez holds the baby in his arms, showing him to Morticia and Debbie. Debbie gasps.

DEBBIE

Oooh! Is that the little critter?

MORTICIA

Oh no. This is our baby.

DEBBIE

He's adorable! He's perfect! What's his name?

*

32

MORTICIA

32

It was agony. We went through
all the books, all the usual
baby names.

GOMEZ

Lucifer.

MORTICIA

Benito.

GOMEZ

Mao.

MORTICIA

And then we came to our senses.
Something simple. Something a
child could live with.

GOMEZ

Pubert.

DEBBIE

Pubert. Family name?

GOMEZ

Yes. After his great-
grandfather, Pubert Pendragon
Addams III.

DEBBIE

"Pubert." I like it. It's filthy.

Gomez and Morticia exchange a glance, very impressed.

DEBBIE

(holding out her
arms)

May I?

Pubert makes a low GROWL.

GOMEZ

Your blouse -- is it flammable?

Debbie shakes her head "no." Pubert GROWLS a bit
louder. We hear a low RUMBLE, and the SOUND of glass
tinkling.

MORTICIA

You've had your shots?
Measles, mumps, rabies?

Debbie nods "yes." The room begins to shake; the entire
house CREAKS and GROANS.

DEBBIE

I just love babies. They're
just so sweet and pink and
innocent, I just want to grab
'em and squeeze until there's
not a breath left in their tiny
little bodies!

32 Gomez and Morticia exchange a look, completely satisfied
with Debbie. Gomez hands Pubert to Debbie. Debbie
cuddles Pubert close to her bosom.

32

DEBBIE

Hello, Pubert. I love you.

Everyone holds their breath. The room stops shaking.

33 OMITTED

33*

34 OMITTED

34*

35 INT. WEDNESDAY'S ROOM - DAY

35

ANGLE on a Cabbage Patch doll, dangling on a noose from
a lighting fixture. The doll's mouth has been taped
shut.

Morticia knocks on the door jamb; the door is open.

MORTICIA

Children?

Wednesday and Pugsley stand near the dangling doll,
holding acetylene torches; they wear protective welding
masks. Gomez and Morticia present Debbie.

MORTICIA

This is Miss Jellinsky, our new
nanny. What do we say?

*

WEDNESDAY

(flipping up her
welding mask)

Be afraid. Be very afraid.

Debbie kneels in front of the children.

DEBBIE

Look at you. All cooped up in
the house with a new baby.
That's not easy, is it?

PUGSLEY

No.

DEBBIE

Why, I bet sometimes you wish
it was still just the two of
you.

WEDNESDAY

Or less.

DEBBIE

Well, don't you worry,
everything's going to be just
fine.

(she stands and
speaks to Gomez and
Morticia)

I love them.

35 Thing climbs over Debbie's shoulder. She freezes.

35

MORTICIA
(amused)
Thing. Stop that.

GOMEZ
(to Debbie)
He likes you.

Debbie stares at Thing. Then she takes Thing's forefinger in her mouth, rather sensuously. Thing vibrates with delight.

DEBBIE
I'm good with my hands.

36 INT. FRONT HALL - DAY

36

Debbie stands by the grand staircase with Gomez and Morticia.

DEBBIE
What a wonderful family.
Although -- there's one fella I
haven't met yet.

ANGLE on Fester, peering out from behind a column.

DEBBIE
Hi there, Mister.
(to Gomez)
Your nephew?

*

GOMEZ
My brother.

DEBBIE
No!

MORTICIA
Fester, come out here. He's
very shy. Fester, this is Miss
Jellinsky, our new nanny.

DEBBIE
(to Morticia)
Hello Fester. These Addams men --
where do you find them?

*

MORTICIA
It has to be damp.

DEBBIE
I can't wait! I'll start first *
thing tomorrow!

Pubert falls INTO THE FRAME; Gomez catches him. We see
Wednesday and Pugsley standing on the staircase, looking over
the bannister.

*

*

GOMEZ
Why not tonight?

36A INT. NANNY'S ROOM - LATER THAT NIGHT

36A

Morticia and Debbie stand in an especially gloomy room, like something from a Dickensian workhouse or a dungeon. There is a narrow iron bed and the windows are barred.

MORTICIA

And this will be your room. It's very special.

DEBBIE

(appreciatively)

It is.

MORTICIA

This is the room where my Aunt Salome went mad.

DEBBIE

(sitting on the bed,
testing it)

What happened?

Debbie lies back on the bed. As her head hits the pillow, vicious iron restraints SNAP around her wrists, ankles, waist and neck. She is immobilized. A feather descends on a rope, just over Debbie's nose, tickling it. A DROP OF WATER hits Debbie on the forehead. Another drop hits, and another, as Chinese water torture.

MORTICIA

No one knows.

ANGLE on Debbie, smiling, as if everything's fine.

37 INT. FESTER'S BEDROOM - THAT NIGHT

37

Fester is lying in bed, in his nightshirt and cap. Gomez, in pajamas and robe, sits on the side of the bed.

FESTER

(eagerly)

So -- we've hired Miss Jellinsky?

GOMEZ

She's a gem, don't you think?

FESTER

She's... perfect.

37

GOMEZ

Oh, Fester, I'm such a lucky man. I hope that someday you'll know the indescribable joy of having children. And of paying someone else to raise them.

37

FESTER

But first -- wouldn't I have to get married?

GOMEZ

Oh, but you're just a boy, there's plenty of time. You'll meet someone. Someone very special. Someone who won't press charges.

FESTER

I'd like that.

GOMEZ

You rascal! Oh, and what's this?

Gomez pulls a tattered, clearly cherished magazine from under the covers. He unfolds the centerfold; we do not see the photo. Gomez and Fester gaze at the picture adoringly and sigh.

GOMEZ AND FESTER

Mom.

38 INT. MORTICIA AND GOMEZ'S BEDROOM - NIGHT

38

Morticia is seated at her vanity table; Thing is doing her nails. Gomez is lying in bed.

MORTICIA

Now that we have Debbie, I feel so at ease. The children really took to her.

GOMEZ

(agreeing)

Like leeches.

MORTICIA

Darling, now that we're... old married folks, with three little ones, do you think -- we've grown beyond passion?

Thing finishes doing her nails and scampers away.

*

GOMEZ

(alarmed)

My darling?

MORTICIA

Do you think that, for us, amour is a thing of the past?

38

GOMEZ
(very upset)
Cara mia?

38

MORTICIA
Do you feel that perhaps --
that portion of our lives is
over?

Gomez is so upset he can't speak. He looks around wildly. He crawls up the wall and onto the ceiling, like a human fly.

Morticia doesn't notice this; she has her back to Gomez as she muses.

MORTICIA
Physical desire -- fleeting, or
forever? The fire -- a
figment? The fascination--
farewell?

*

39 EXT. ADDAMS HOUSE - NIGHT

39

We hear Gomez BELLOW, in pain and savage lust. The house shakes.

40 INT. GOMEZ AND MORTICIA'S BEDROOM - NIGHT

40

Morticia is seemingly alone.

MORTICIA
Is our love in the autumn of
its years? L'amour, la morte?
The flame -- forgotten?
The fever -- finis?

*

*

*

Gomez falls from the ceiling onto the floor in front of Morticia. He is shaking with passion.

GOMEZ
My ecstasy!

*

MORTICIA
Mon savage. So -- you still
desire me? After all this
time?

*

(playing the
coquette)
The old ball and chain?

GOMEZ
(frantically)
Forever!

MORTICIA
(very seductive)
I'll get them...

41 INT. FESTER'S ROOM - NIGHT

41

Fester is reading in bed. He sighs; he is clearly very lonely. He picks up his book. The book's title is STRANGE MEN AND THE WOMEN WHO AVOID THEM.

42 EXT. ADDAMS HOUSE - THE NEXT MORNING 42

Lurch is polishing the Addams towncar. He catches sight of himself in the shiny enamel. He jumps back, frightened.

43 INT. ADDAMS FRONT HALL - DAY 43

ANGLE on Wednesday and Pugsley, crouched at the top of the stairs. They clutch the end of a rope, with some difficulty; attached to the rope is a small ANVIL.

ANGLE on Pubert, sitting at the bottom of the stairs. Thing scampers by, and Pubert crawls after him. A split-second later, the anvil CRASHES down, just where Pubert had been sitting. Debbie scoops Pubert up, into her arms.

Morticia and Gomez bustle past, on their way out for the morning.

MORTICIA
We'll be out most of the morning.

GOMEZ
Fester! Come along!

Fester appears, in his coat.

GOMEZ
(to Fester)
Say goodbye to Debbie.

Fester all but runs past Debbie, his head down.

MORTICIA
(handing Debbie a piece of parchment)
All the important numbers.
Police, fire department,
morgue.

DEBBIE
Have fun!

Morticia, Gomez and Fester exit.

44 OMITTED 44*

45 INT. HALLWAY - DAY 45

Debbie, carrying Pubert, enters a gloomy corridor filled with TAXIDERMY. The heads of lions, tigers and elephants loom at her from the walls. Glass cases are filled with dioramas of birds, wolves and sea tortoises. Debbie gingerly makes her way down the hall.

ANGLE on a glass case, containing a stuffed BEAR CUB, standing with his paws pressed against the glass. The cub has a terrified expression. The words "HELP ME" are scrawled backwards in blood on the glass, as if the cub had written them.

45 Lurch appears, carrying a large couch with one hand. He
GROWLS.

45

46 OMITTED

46

47 INT. GOMEZ'S STUDY - DAY

47

ANGLE on Pubert, anchored by a ball and chain.
Debbie is going through Gomez's desk. She has piled
up a stack of financial ledgers. She is reading
with great interest.

*

DEBBIE
(reading a ledger)
Fester Addams, my, my... stocks
and bonds... deeds... gold
bullion...

We hear a creak. Debbie looks up

ANGLE on the suit of armor. The CAMERA LOOKS THROUGH
the visor; the suit is empty. ANGLE on an ancestral
portrait, on the wall. The eyes do not move. ANGLE on
an empty stretch of wall, just wallpaper and
wainscotting. Suddenly we see Wednesday -- painted to
exactly match the wall.

DEBBIE
(reading another
ledger)
Treasury bills... IRA's...

Wednesday sneezes. Debbie looks up, sharply.

DEBBIE
What a strange old house. So
drafty. It's really... no
place for children. No place
at all.

During Debbie's last speech, a small fire has started to
crawl up the wall, near Pubert.

*

*

ANGLE on Wednesday, shutting her eyes to blend in more
completely.

48 INT. NURSERY - DAY

48

Debbie has her hands in the cradle, busy with Pubert,
whom we do not see.

DEBBIE
Hold still, you little
brat...

WEDNESDAY (O.S.)
He's not a brat.

Debbie looks up. ANGLE on Wednesday, standing in the
doorway, staring at Debbie.

48

DEBBIE

Of course not. He's an
adorable little baby.

48

WEDNESDAY

Fine. Rub it in.

DEBBIE

We're getting him all ready for
a nice walk. Would you like to
come?

WEDNESDAY

Are you really a nanny?

DEBBIE

What a question.

WEDNESDAY

Why did you come here?

DEBBIE

Why, to take care of you. All
of you.

WEDNESDAY

Especially my uncle?

Angle on Wednesday, looking especially stern.

*

49

INT. GREAT ROOM - A FEW HOURS LATER

49

Debbie, holding the baby, is speaking confidentially
with Gomez and Morticia.

DEBBIE

... I shouldn't be telling you
this, they swore me to secrecy.
The little angels. But it's
all they want, it's all they
talked about all morning.
They're just afraid to ask you
-- they're afraid you'll think
that -- they don't love you.

MORTICIA

The poor things. It is... a
bizarre request.

GOMEZ

It's terrifying.

DEBBIE

They have their hearts set on
it. I knew you'd want to know.
As concerned, caring parents.

MORTICIA

Oh Gomez, what do you think?

GOMEZ

How can we say no?

49

DEBBIE

49

Don't even mention it to them
-- just do it. I'm sure
they'll deny everything. But
they want to go.
(she smiles)
God love 'em.

(ESCAPE ATTEMPT TO BE DETERMINED.)

*

50 EXT. ADDAMS MANSION - NEAR THE CEMETERY - MIDNIGHT

50

We see two large chutes on the side of the house,
labelled "WEDNESDAY" and "PUGSLEY." A steamer trunk
falls out of one of the chutes; a packed duffel bag
falls out of the other chute. Then Wednesday and
Pugsley fall out of the chutes, and begin to drag their
luggage away from the house.

FESTER (O.S.)

Children?

ANGLE on Fester, giving a vine a blood transfusion, as
in the Addams cartoon.

WEDNESDAY

We're running away. Mother and
Father want to kill us. They
want to drop us into a pot of
boiling oil. They want us to
experience a vision of hell.

FESTER

Summer camp?

WEDNESDAY

Why did they listen to that
woman?

FESTER

That woman? Was it Debbie's idea?

*

WEDNESDAY

That's what I think.

*

FESTER

Then maybe it's for the best.
She's very wise. And caring.

*

*

WEDNESDAY

And blonde.

*

PUGSLEY

Do you like her, Uncle Fester?

*

FESTER

(very flustered)

No. No. Well. No! Well -- she's
very nice! For a nanny! She's...
she's... tops!

*

*

*

50 PUGSLEY 50
Uncle Fester.

WEDNESDAY
Get a grip.

51 EXT. CAMP CHIPPEWA - NEXT DAY 51
Lurch is at the wheel of the town car. *
We are DRIVING THROUGH the gates of this rustic-style
summer camp, through an archway with a sign which reads
"CAMP CHIPPEWA," spelled out in twigs and pine cones.

52 INT. ADDAMS TOWNCAR - DAY 52
Morticia, Gomez, Wednesday and Pugsley sit in back, *
looking out the windows at the camp.

MORTICIA
Camp Chippewa. Isn't that
charming.

PUGSLEY
What's a Chippewa?

GOMEZ
It's an old Indian word.

WEDNESDAY
It means "orphan."

53 EXT. MAIN LODGE - DAY 53
Parents are driving up in a variety of cars and vans.
Children are everywhere. The Addams Towncar pulls up,
and everyone steps back.

Lurch opens the car door and Morticia, Gomez, Wednesday
and Pugsley emerge. They are watched by another family,
the Buckmans. DON and ELLEN BUCKMAN are typical, pushy,
status-obsessed yuppie parents. Beside them is their
spoiled, princess-y, 12-year-old daughter, AMANDA.

Amanda is very dressed up, in expensive camping gear.

GOMEZ
(taking a deep
breath)
Fresh air! The scent of pine!

Gomez hands Pugsley a cigar.

MORTICIA
Wednesday, look at all the
other children. Their
freckles, their bright little
eyes, their eager, friendly
smiles.

Amanda Buckman stares at the Addamses.

53

MORTICIA

Help them.

53

AMANDA

Hi. I'm Amanda Buckman. Why
are you dressed like that?

WEDNESDAY

Like what?

AMANDA

Like you're going to a funeral.
Why are you dressed like
somebody died?

WEDNESDAY

Wait.

DON

(to Gomez)

Hi. Don Buckman. Isn't this
place something else? Very
exclusive.

GOMEZ

Really?

DON

A kid has to be extra special
to get in here. Gifted.
Exceptional. Our Amanda has
already skipped two grades.
How about your boy?

GOMEZ

(proudly, his hands
on Pugsley's
shoulders)

Probation.

ELLEN

(to Morticia)

We just love Chippewa. Amanda
couldn't wait, it's all she
talked about. She's got a
whole new wardrobe. And this
little lady?

*
*
*
*
*

MORTICIA

Wednesday's at that very special
age. When a girl has only
one thing on her mind.

*
*
*

ELLEN

(kneeling beside Wednesday)

Boys?

*
*

WEDNESDAY

Homicide.

*
*

53 GARY GRANGER, the camp's director, blows a whistle. He is a major gung-ho type. Gary stands beside his equally enthusiastic, violently peppy wife, BECKY MORTON GRANGER.

53

GARY
Attention! Listen up,
everyone! I'm Gary Granger!

BECKY
And I'm Becky Morton Granger!

GARY
We're the owners and directors
here at Camp Chippewa,
America's foremost facility for
privileged young adults!

BECKY
And we're all here to learn, to
grow, and to just plain have
fun!

GARY
'Cause that's what being
privileged is all about!

ANGLE on the Buckmans, smiling proudly at Amanda.

MORTICIA (O.S.)
Wednesday.

Wednesday is holding a bottle to her mouth. It is a clear, antique bottle, labelled in big letters, "POISON", with a skull and crossbones on the label.

*
*
*

ANGLE on JOEL GLICKER, another camper. Joel is spindly and pale, with glasses -- he is clearly not cut out for Chippewa. His parents, the GLICKERS, stand on either side of him, holding his shoulders.

JOEL
Mom, I don't think I like it
here...

MRS. GLICKER
Stand up straight!

MR. GLICKER
Smile!

JOEL
I can't breathe.

Joel uses an inhaler.

ANGLE on Wednesday, taking note. In the b.g., we see Pugsley standing beside a tree. A NOOSE hangs from the limb of the tree. Pugsley stands on a wooden stool, and slips his head into the noose.

54 INT. NURSERY - SAME TIME - DAY

54

Debbie is sitting in a rocking chair beside the cradle, reading a story aloud to Pubert.

DEBBIE

... and everyone at the ball
turned and stared at
Cinderella. "Who is that
beautiful woman?" everyone
asked.

ANGLE on the door, which is ajar. Fester stands
outside, tongue-tied, listening.

DEBBIE

Even Prince Charming noticed
the new arrival. "Who are
you?" he asked Cinderella.

The door CREAKS a bit. Debbie notices, and realizes
that Fester is listening. Her story begins to change.

DEBBIE

"My name is Cinderella," she
said to the Prince. "And could
you tell me -- who is that man
over by the punch bowl? That
fascinating man. That oddly
sensual man. That man who
makes me quiver under my
bodice. That bald man."

ANGLE on Fester, his eyes wide.

55 EXT. CAMP CHIPPEWA - DOCK - LATER THAT DAY

55

Wednesday, Pugsley and Amanda stand with a group of
other children, on the dock of the camp lake. They all
wear bathing suits; Wednesday and Pugsley wear black,
full-length, twenties-style suits. Gary Granger stands
at the end of the dock. He blows his whistle.

GARY

Life-saving! I know we're all
top-notch little swimmers, and
now we get to show our stuff.
And earn those certificates.
Let's have our first pair of
life-saving buddies. Amanda
and Wednesday.

AMANDA

Is that your bathing suit?

WEDNESDAY

Is that your overbite?

GARY

Now one of you will be the
drowning victim, and one of you
will be our life-saver.

55

AMANDA
I'll be the victim!

55

WEDNESDAY
All your life.

AMANDA
I'm going to be an actress.

GARY
Brava! Now Amanda, you jump
in, swim out a few yards, and
start drowning.

Amanda jumps in and swims out a few yards.

AMANDA
Help me! Help me! I'm
drowning!
(she pretends to
struggle)
Help me! I'm dying!

Wednesday turns to Gary and smiles.

WEDNESDAY
I can't swim.

Gary is not amused at this. He blows his whistle.

56

INT. CONSERVATORY - THE NEXT MORNING

56

Morticia is painting, at an easel. Across the room we
see her subject, Thing, who stands on a velvet-draped
pedestal. Debbie enters.

DEBBIE
Mrs. Addams?

MORTICIA
Yes, Debbie?

DEBBIE
Could I... ask you something?
Of a personal nature?

MORTICIA
(continuing to
paint)
Of course.

DEBBIE
It's just, well -- you seem so
worldly. So sophisticated.
It's clear that you know
everything about love.

ANGLE on Thing, agreeing, making the "okay" sign.

MORTICIA
Merci.

*

56

DEBBIE

I was wondering -- is Fester...
seeing anyone?

56

MORTICIA

You mean, is there a woman in
Fester's life? Or his luggage?
No. Sadly. I've always wondered
about that. Fester Addams. He's
bloated. He's pasty. He reeks.
If I weren't already married.

*

DEBBIE

Oh, I know!

MORTICIA

(with interest)

Debbie?

DEBBIE

Oh, please, go on with your
work. I didn't mean to
interrupt.

MORTICIA

It's alright. My hand has
fallen asleep.

ANGLE on Thing, dozing on the pedestal.

57

INT. GOMEZ'S STUDY - SAME TIME - DAY

57

Gomez is standing at his desk, signing documents. With
his free hand, he raises his arm and throws a dart.

ANGLE on Lurch, standing against the opposite wall. He
holds the target on his chest. He looks petrified. He
moves the target, so the dart hits a bull's-eye. Fester
enters, very upset.

FESTER

She's driving me wild!

GOMEZ

Whom?

Gomez aims another dart. He throws.

ANGLE on Lurch; he frantically moves the target for
another bull's-eye.

FESTER

Debbie. Debbie! Even the sound of
her name! Debbie. Isn't it
beautiful? It makes me think of...
vinyl. Chemicals.

GOMEZ

(very moved)

Truly? Fester -- has it
finally happened? At long
last?

57

FESTER

I don't know! I think so!

57

Gomez, gazing at Fester, throws another dart.

ANGLE on Lurch, even more frantic, moving the target -- another bull's-eye.

FESTER

All these years, I've watched
you and Morticia. From
windows, doorways, keyholes.
I've been happy for you, but
I have to confess -- I've been
jealous too. I've dreamt that
someday, against all odds,
there might be - someone for me.

*
*
*
*
*

GOMEZ

(sympathetically)

There's Thing.

*
*

ANGLE on Thing, on the desk, looking alarmed.

*

FESTER

I know, but I want more.
Legs. Elbows. A head.
Is that asking so much?

*
*
*
*

GOMEZ

(considering the matter)

Two legs?

*
*

FESTER

I've seen them! And maybe, just
maybe - dare I? Ask Debbie...
to dinner? What if she says no?
What if she says yes? Oh Gomez,
if I asked her, would you come?
You and Morticia.

*
*
*
*
*
*

GOMEZ

Of course!

*
*

Gomez throws his last dart. The dart heads right for Lurch's face.

ANGLE on Lurch, gulping -- he has swallowed the dart.

58

EXT. CEMETERY - NIGHT

58

Gomez and Morticia are seated on a marble bench amid the many crypts and tombstones.

MORTICIA

Fester?

GOMEZ

Debbie?

MORTICIA

She's blonde.

GOMEZ

Good with children.

MORTICIA

A lovely young woman.

Morticia turns away, visibly upset.

58

GOMEZ

(also upset)

I know, cara mia. But he loves her.

58

MORTICIA

I'd hoped for... so much more, for Fester. Someone with breeding. Elegance. Scars.

GOMEZ

It's true. Our dear mother, on her deathbed, she had only one request: find Fester a wife. Search far and wide. Drain the swamp.

MORTICIA

Still -- Debbie seems devoted to him.

GOMEZ

She's very sweet.

MORTICIA

I'll do what I can. Something with her hair.

GOMEZ

And for Fester...

MORTICIA

(awestruck)

Oh, Gomez -- could you?

GOMEZ

I'll do it!

MORTICIA

Bravo!

GOMEZ

A bath!

*

59 EXT. ADDAMS MANSION - NIGHT

59

A LONG SHOT of the house. We hear the SOUND of water running, and then a SPLASH. We hear Fester SCREAM.

60 INT. CAMP CABIN - THAT NIGHT

60

All the campers are seated or lying on their bunks, in their pajamas. They have flashlights and are telling ghost stories. Amanda is wearing her retainer.

*

AMANDA

... and then the ghost said,
"And I will haunt you forever!"

All the campers scream, halfheartedly.

60

AMANDA
Wednesday? You have to
continue the ghost story.

60

WEDNESDAY
This is dumb.

AMANDA
If you can't do it...

Wednesday sighs.

WEDNESDAY
So the next night, the ghost came
back to the haunted cabin. And he
said to the campers, "None of you
really believe in me. So I will
have to prove my powers." And the
next morning, when the campers woke
up -- all their old noses had
grown back.

The campers, led by Amanda, scream in real terror.

61 INT. FRENCH RESTAURANT - THAT NIGHT

61

We are in a French restaurant which is in an extreme
state of mossy decay. It is an ancient, rotting cavern,
the walls painted with tarnished gold and red paint the
color of dried blood. The lighting is very gloomy, and
includes sputtering candelabra; a decrepit STRING
QUARTET plays in a corner.

Gomez and Morticia sit with Debbie and Fester at a
central table.

GOMEZ
It's our favorite bistro.
We've been coming here for
years.

MORTICIA
(disapproving)
Of course, it's been redone.

DEBBIE
It's just lovely. Isn't it,
Fester?

ANGLE on Fester, who is petrified with nervousness. He
is gnawing on a dinner roll.

GOMEZ
Fester?

Fester freezes, unsure of what to do. He removes the
half-gnawed roll from his mouth and offers it to Debbie.

MORTICIA
(covering for
Fester)
It's a quaint French custom.
Sharing half-eaten bread.

61

GOMEZ

Fester is truly continental.
He's spent many years abroad.

61

MORTICIA

He speaks twelve languages,
fluently.

DEBBIE

I could tell! You know, when I
first saw him, I thought he was
from Europe.

FESTER

You did?

DEBBIE

It's true!

FESTER

(frustrated)

But -- I took a bath!

62 INT. LADIES ROOM

62

Morticia and Debbie sit at the mirror, inspecting their
faces.

MORTICIA

(trying very hard to
be persuasive)

Fester is really a wonderful
man. He's just terribly shy.

DEBBIE

Really? Are you sure? I just
can't tell -- does he like me
at all?

MORTICIA

(very reassuring)

Of course he does. He vomited.

We see that Debbie is rubbing at a stain on her dress.

DEBBIE

That's true. Does he always do
that, with women he likes?

*

MORTICIA

(very reassuring)

Oh no. Just you.

63 INT. FRENCH RESTAURANT

63

Gomez is advising Fester at the table; they are alone.

FESTER

Do you think she minded?

GOMEZ

Of course not. She adores you.

63

FESTER

Oh, I'm making such a mess of things! Gomez, how do you do it? How can I be like you? How can I be... suave?

GOMEZ

Woo her. Admire her. Make her feel like she's the most sublime creature on earth.

FESTER

Yes! That's it!

Morticia and Debbie return to the table.

MORTICIA

We're back. Noses powdered.

GOMEZ

Perfection achieved. We are the luckiest brothers on earth. We are unworthy of such splendor. We are undeserving of such radiance.

He turns to Fester.

FESTER

(blurting)

That's right! We should have... ugly girls!

A stirring CHORD is heard from the String Quartet. Gomez rises. He offers his hand to Morticia.

GOMEZ

Madame?

MORTICIA

Monsieur.

Morticia rises, and Gomez leads her onto the dance floor. They begin a torrid, intricate, superb tango, which mesmerizes the entire restaurant. They begin at opposite ends of the dance floor, simply gazing at each other. Their passion is obvious. The dance floor clears.

ANGLE on an ancient matron, in decaying lace, yellowing diamonds and a lorgnette, watching the dance begin. She touches her throat, suddenly flushed.

ANGLE on Debbie, spitting on a napkin and wiping Fester's face.

ANGLE on the tango, as Morticia and Gomez begin to circle one another, exchanging heated glances.

63

63 ANGLE on a stolid banker-type fellow, beginning to breathe heavily as he watches the tango develop. Morticia pauses, and strokes the banker's face, to make Gomez jealous. Morticia slaps the banker, who all but achieves orgasm.

63

ANGLE on Debbie, watching the tango. Fester taps her on the shoulder -- "look at me." He has two breadsticks inserted in his nostrils.

ANGLE on the tango. Gomez and Morticia clutch each other's waists, and slowly spin. They separate. Morticia blows a kiss to the violinist. Gomez, enraged, grabs a vase of flowers and hurls it against the wall.

ANGLE on Debbie, shyly offering her hand to Fester, placing it demurely on the table beside him. Fester, tentatively, with great yearning, touches her hand with his fork.

ANGLE on the tango, which has become a grand apache dance. Gomez takes Morticia by the waist and elegantly flings her about. They spin apart, only their hands clasping. Gomez winks at a matron sitting beside the dance floor; Morticia slaps the matron. Morticia flirts with the matron's husband; the matron slaps her husband.

Gomez beckons to Morticia, and they dance. They swirl apart, and Morticia, with a sweeping gesture, takes a butter knife from a diner's hand. She is about to stab Gomez. Instead, he takes her in his arms and kisses her passionately.

As Morticia and Gomez kiss, the corks from all the champagne bottles in the restaurant, which sit beside every table in silver buckets, POP simultaneously. Geysers of champagne erupt beside every table, drenching the restaurant in a glorious fountain of lust.

64 EXT. CEMETERY - LATER THAT NIGHT

64

Fester and Debbie are walking through the cemetery.

DEBBIE

How you must hate me!

FESTER

(totally confused)

What?

DEBBIE

Here you are, a debonair man of the world. How I must bore you.

FESTER

Never!

64

DEBBIE

Fester, before we go any further, I have something... to confess. Something I must tell you. I'm... I'm... I'm a virgin.

64

FESTER

You are?

DEBBIE

Yes.

FESTER

What's that?

DEBBIE

(a bit taken aback)

It's... it's someone who has never experienced -- physical love.

FESTER

Oh. You mean -- with another person?

*

Debbie nods.

FESTER

Then, Debbie, I have a confession to make as well -- I'm one too!

Debbie feigns incredible shock.

DEBBIE

You?

*

Fester nods.

DEBBIE

You?

*

FESTER

Yes!

DEBBIE

But -- with your looks, your charm, women must follow you everywhere!

FESTER

Store detectives.

DEBBIE

Oh, Fester, I've always dreamed of meeting someone... untouched. Someone pure. Someone just like you.

FESTER

(sincerely)

You'll meet him.

64

DEBBIE

And I dreamed that, when I met him, that we would wait, until our wedding night, to give ourselves to one another. To make the ultimate sacrifice.

FESTER

A goat?

DEBBIE

Until now I thought it was impossible! But Fester Addams -- I love you!

FESTER

(stunned)

You do?

DEBBIE

Please, be brutally honest, I have to know. How do you feel -- about me?

FESTER

I love you! I worship you! I'd do anything for you! I'd pay!

DEBBIE

Fester!

FESTER

Debbie!

They embrace, chastely. ANGLE on the statue of Apollo and Aphrodite Addams, who are embracing. A black widow spider crawls down Apollo's forehead.

65 INT. NURSERY - A FEW MINUTES LATER

65

Morticia and Gomez are standing over the cradle, arm in arm, watching Pubert sleep.

GOMEZ

Look at him.

MORTICIA

So peaceful.

ANGLE on Pubert; there are now iron bars across his cradle.

*

GOMEZ

This evening, as I watched Fester and Debbie -- I kept my fingers crossed. I hoped.

MORTICIA

I prayed.

GOMEZ

"Let them fall in love."

65

MORTICIA

"Let them know happiness."

65

GOMEZ

"Let them adopt."

Fester bursts into the room.

FESTER

Gomez! Morticia! Great news!
Something impossible! A
miracle!

GOMEZ

The rash?

MORTICIA

It's gone?

FESTER

I'm engaged!

Debbie enters shyly, and holds out her hand. On her
finger is an enormous diamond ring.

MORTICIA

That ring.

GOMEZ

It was our mother's. She was
buried with it.

Debbie holds up a dirt-encrusted shovel. She and Fester
kiss.

THUNDER and LIGHTNING CRASH.

66 INT. NANNY'S ROOM - NIGHT

66

Debbie is lying in bed, in her stark chamber. She has
set up a small black-and-white portable TV on a chair.
She is watching TV, her face bathed in the light from
the set.

ANGLE on the TV. Debbie is watching "America's Most
Disgusting Unsolved Crimes."

HOST

Tonight on "America's Most
Disgusting Unsolved Crimes," we
investigate the case of
Ursula...

The screen shows Debbie, disguised as a moody
Scandinavian blonde.

HOST

Carmen...

The screen shows Debbie, disguised as a tempestuous,
raven-haired Latina.

66

HOST
And Nadine...

66

The screen shows Debbie, disguised as an Ann-Margret
redhead.

HOST
Three very different women,
with one thing in common...

The photos are shown together.

HOST
Murder. And they are all the same
woman! She is known by the police
as a black widow -- she mates and
she kills. She investigates
wealthy men, finding the richest,
loneliest bachelors...

*

ANGLE on the wall of the room. It is covered with
photos of Fester and newspaper clippings, with headlines
which read "ADDAMS FORTUNE STILL INTACT," "BIZARRE
FAMILY ONE OF AMERICA'S GOLD MINES."

HOST
... and then she gains their
trust, and their love.
Finally, she marries them. And
kills them, on the wedding
night. The deaths appear
accidental, and after the
funeral, she disappears, cash
in hand. But the money never
lasts...

ANGLE on a pile of singles and some change on the
dresser.

HOST
... and soon the black widow is
hungry again. Hungry for cash --
hungry for love. A mistress of
disguise, she has eluded the
authorities for years. Who is she?
And what seemingly innocent pose
will she next assume?

*

ANGLE on a mock-up of other possible disguises, taped
near a cracked mirror -- Debbie in a pageboy and
glasses, Debbie with freckles and pigtails, and a
picture of Kathie Lee Gifford.

HOST
All we can say is -- bachelors,
beware!

67

INT. NURSERY - SAME TIME

67

Pubert's cradle sits by the window. A jet of flame
shoots out of the cradle. THUNDER and LIGHTNING.

68 INT. CABIN - SAME TIME

68

Wednesday is asleep in her bunk. As the lightning strikes, her eyes snap open. She knows something is wrong.

69 INT. DINING ROOM - DAY

69

Morticia, Gomez, Fester and Debbie are all seated at the breakfast table. Debbie holds Pubert. Granny and Lurch are serving the meal.

GRANNY

Our Fester, engaged to be married!

(to Lurch)

I owe you fifty.

(to Fester)

Porridge?

FESTER

Yes, please! Today I'm so happy, I could eat a horse!

GRANNY

(returning to the stove, for a different pot)

Suit yourself.

MORTICIA

We're all so excited, for the two of you.

(to Debbie)

And we'd love to meet your family, and have them for dinner.

GRANNY

(to Debbie)

Are they big people? Meaty?

*

Debbie starts weeping.

FESTER

Angel?

DEBBIE

You're all so kind, it's just... it's just... my entire family... there was a horrible accident, years ago, when I was just a child... an explosion...

FESTER

An explosion?

GOMEZ

Nothing left?

GRANNY

Arms?

69 DEBBIE 69
Nothing, no one...
MORTICIA
Well from now on, we are your
family. And everything we own is
yours.
DEBBIE
Is there a complete list?
GOMEZ
And as for the wedding... It will
be our pleasure!
MORTICIA
We insist.
DEBBIE
(overwhelmed)
You people -- there's just so
much love in this room.

70 INT. CABIN

70*

All the campers sit on their bunks, for mail call. Gary
and Becky stand in the center of the room, holding
stacks of letters and postcards.

GARY
Mail call! Addams!

Gary tosses Wednesday an envelope.

BECKY
Buckman! Barkley! Castleman!
Calloway! Dexter! Donman!
Edwards! Evans! Finley! Fisher!
Framingham! Gidley! Green!
Garner! Harper! Hampton! Hastings!

*
*
*
*
*

Becky tosses more mail to the campers.

WEDNESDAY
(reading her letter)
Oh no.

PUGSLEY
What is it?

WEDNESDAY
This is unspeakable.

BECKY
Is something wrong, Wednesday?
Bad news?

WEDNESDAY
This is the worst thing that
has ever happened. In the
history of human events.
(to Pugsley)
Uncle Fester is getting married.

70

GARY

A wedding! But that's great news!

70

AMANDA

To whom?

WEDNESDAY

The nanny.

AMANDA

(moving away from
Wednesday)

Get out of the cabin. I mean,
I'd kill myself. The help.

BECKY

I'm sure she's a very nice
lady.

AMANDA

I think that's disgusting. I think
their whole family is like some weird
medical experiment. I think they're like
circus people.

*

PUGSLEY

(to Amanda)

What did you say?

Wednesday and Pugsley advance on Amanda, threateningly.

BECKY

Campers! Group hug!

The campers all move into a huddle. Wednesday and
Pugsley hang back.

GARY

Wednesday, Pugsley -- will a
hug hurt us?

WEDNESDAY

We don't hug.

BECKY

(moving toward
Wednesday and
Pugsley)

Oh, they're just shy.

PUGSLEY

We're not shy.

WEDNESDAY

We're contagious.

70

GARY

You know, I'm sensing some real friction here. Something not quite Chippewa. But hey -- no problemo! They'll come around! All they need are good friends, good fun, and -- a little time in the Harmony Hut.

70

WEDNESDAY

What's the Harmony Hut?

BECKY

It's a very special place, where we go when we need to think -- about who we are -- and who we should be.

71 INT. HARMONY HUT - DAY

71

ANGLE on a poster of a kitten hanging from a chin-up bar. The caption on the poster reads "Hang in there, baby!"

ANGLE on another poster, of a gooey sunset. The caption reads "Today Is The First Day Of The Rest Of Your Life."

ANGLE on a third poster of a sad-eyed troll doll holding a flower.

LONG SHOT of the entire Harmony Hut interior -- it is a nightmare of wallpaper with smiling suns and rainbows, oil paintings of unicorns, and flouncy, fussy Laura Ashley curtains and lace-trimmed throw pillows.

Wednesday and Pugsley sit rigidly in chairs upholstered in more Laura Ashley chintz. Perky MUSIC, perhaps "The Candy Man," starts to play.

PUGSLEY

How long do we have to stay in here?

WEDNESDAY

Until we crack.

The door opens, and Joel is forced into the room, carrying a paperback copy of "A Brief History of Time"

*

GARY AND BECKY (O.S.)

Have fun!

Joel stares at the room.

WEDNESDAY

What are you in for?

JOEL

I... I wouldn't go horseback riding.

71

WEDNESDAY

71

That's all?

JOEL

And... I wouldn't make a
birdhouse.

WEDNESDAY

Why not?

JOEL

I... I just wanted to read.

*

Gary pokes his head back in the room. He grabs Joel's book.

GARY

(to Joel)

Not on my time, four-eyes!
Have fun!

*

Gary slams the door.

Wednesday, Pugsley and Joel all look at each other.
Joel sees something on the wall and screams.

ANGLE on what Joel saw -- a poster of Michael Jackson
with a group of children. The caption reads "Heal The
World."

72

EXT. CAMP FENCE - LATER THAT NIGHT

72

In the moonlight, we see two small figures, dressed in
ninja black, including ski masks, approaching the fence
which surrounds the camp.

WEDNESDAY

Hurry up!

PUGSLEY

I'm coming!

ANGLE on the fence, which at first appears charmingly
rustic. The barbed wire along the top glints in the
moonlight.

Pugsley gives Wednesday a boost, using his hands as a
support. As Wednesday is about to touch the barbed
wire, another black-clad figure appears -- it is Joel.

JOEL

Wait!

WEDNESDAY

Who's there?

JOEL

Be careful! Tetanus!

Joel takes a pair of large wire-cutters out of his
knapsack, and snips the barbed wire.

JOEL

Go!

72 Wednesday begins to climb over the fence. Suddenly a SIREN begins to wail, and we hear vicious dogs BARKING. A searchlight pierces the sky. A very strong FLASHLIGHT shines on the three figures in black.

72

*

AMANDA

There they are! I saw them
sneak out!

Gary and Becky have appeared, led by Amanda. A group of other wholesome, Nazi-youth children surround Wednesday, Joel and Pugsley, and rip off their ski masks.

GARY

Children! What do you think
you're doing?

WEDNESDAY

We have to see our family.
It's very important.

BECKY

More important than a summer of
fun? More important than
making new friends? More
important than sharing?

*

GARY

And Joel Glicker -- I'm
surprised at you.

JOEL

I have to get out of here. I
have allergies.

BECKY

You're allergic? To sunshine?
And archery? And crafts?

JOEL

Yes.

AMANDA

I think they should be punished!

The other campers start chanting "PUNISH! PUNISH!"

BECKY

No, no -- we're not here to punish.
We're here to inspire.

*

GARY

Campers, do you know what I
think our little ninja friends
here need? Do you know what
just might turn their sad and
potentially wasted little lives
right on around?

72

JOEL
(very wary)

72

What?

Becky takes out a pitchpipe and blows a NOTE. The wholesome campers form a circle around Wednesday, Pugsley and Joel, and begin to sing "KUMBAYA," aiming the song at the rebels.

WHOLESOME CAMPERS
KUMBAYA, MY LORD, KUMBAYA,
KUMBAYA, MY LORD, KUMBAYA...

As the song continues, the campers begin to close in on Wednesday, Pugsley and Joel, who stand with their backs to each other, horrified at the song.

73 INT. CONSERVATORY - THE NEXT DAY

73

The room has been decorated for Debbie's bridal shower. The decorations are grimy white, and seem to be for a Victorian funeral. The mirrors are draped with black crepe. There is a stack of gifts. In attendance are Morticia, Granny, Debbie, Flora and Fauna and several other Addams women. The guests include OPHELIA ADDAMS, the faded, demented Southern belle, and COUNTESS APHASIA, a tattered gin-soaked actress, with a Tallulah basso -- Aphasia might be a man. *

MORTICIA
Now, Debbie, have you met
everyone?

MARGARET, the cheery, lady-like wife of Cousin It, enters, pushing a baby carriage.

MARGARET
Morticia!

MORTICIA
Margaret!

They embrace.

MORTICIA
Margaret, this is our bride-to-be.

MARGARET
(to Debbie)
Welcome to our family. I can't tell you what it's meant to me, joining the Addams clan. Have you met my husband, Cousin It?

DEBBIE
Cousin... It?

MARGARET
We've been so happy. And just as little Pubert arrived, we were blessed with our own little bundle of joy.

73 ANGLE on the baby carriage, containing a COOING little hairball, the tiny image of Cousin It.

73 *

MARGARET (O.S.)

What.

DEBBIE

Oh, I didn't say anything.

MARGARET

No, that's the baby's nickname.
What.

(a beat)

From the obstetrician.

MORTICIA

Isn't he precious?

MARGARET

(proudly)

We've had offers.

MORTICIA

And this is Cousin Ophelia
Addams, all the way from
Memphis.

OPHELIA

Good afternoon, and
congratulations. I was married
once, you know. And for a
time, I was so very happy.

DEBBIE

And what happened?

OPHELIA

(trying to recall,
through a fog)

I don't know.

(she looks around
the room)

Am I dead?

MORTICIA

And this is the Countess
Aphasia Dubarry-Addams. She's
an actress.

APHASIA

Enchante. Have you seen any of
my films?

DEBBIE

I'm not sure.

APHASIA

Were you in the Army?

74 OMITTED

74

75 OMITTED

75*

75A EXT. CAMP CHIPPEWA - DAY

75A*

A volleyball game is in progress. Wednesday, Pugsley and Joel stand in the back row, utterly disinterested.

WEDNESDAY

(to Joel)

Are you really allergic?

JOEL

Uh-huh. To almost everything.

A volleyball hits Joel in the head. He ignores it.

GARY (O.S.)

Mr. Glicker!

WEDNESDAY

No you're not.

JOEL

Am too. I can't have dairy products,
or wear wool, or drink fluoridated water.

Another volleyball hits Joel on the head. He ignores it.

BECKY (O.S.)

Someone's not trying!

JOEL

Do you know what happens if my Mom
uses fabric softener?

WEDNESDAY

What?

JOEL

(proudly)

I die.

Five volleyballs hit Joel.

ALL THE OTHER CAMPERS

GLICKER!

75B INT. GOMEZ'S PRIVATE RETREAT

75B*

We are in Gomez's men's club. The room is lavishly appointed, if cobwebby. It resembles a turn-of-the-century bordello, with red velvet swags, lots of brass, gaslights and inlaid mahogany panelling. Fester's bachelor party is in progress. In attendance are Gomez, the host, Fester, Lurch, Cousin It, Thing and several other male members of the extended Addams family, including LUMPY, the teenaged hunchback, and DONALD and DEXTER, the two-headed man.

Everyone has their glasses raised in a toast.

75B

GOMEZ
To Fester!

75B

COUSIN IT
Oot oot glipper.

Everyone cheers and drinks.

GOMEZ
Lurch?

*

ANGLE on Lurch, lowering the lights.

*

ANGLE on Thing, operating an ancient movie projector.

All the guests are lined up on couches and armchairs, watching the film being projected on a sheet tacked to the wall. First we see a few feet of blank film.

*

ANGLE on the stag film. We see, in black-and-white, a Victorian harem-style room, all throw pillows, fringe, palm trees and overstuffed divans. A plump woman, dressed in a rather covered-up harem costume, dances clumsily into the frame.

GOMEZ
Fatima!

FESTER
Woman of a thousand mysteries!

COUSIN IT
Ooot oot oot!

ANGLE on Lurch, his eyes wide.

ANGLE on Fatima, doing a mildly lewd, totally klutzy belly-dance.

GOMEZ
Dance, harem temptress! Dance
for Fester!

FESTER AND THE OTHER MEN
Take it off!

ANGLE on Fatima, continuing her dance. She removes her head, holding it by the hair. She tosses the head at the camera.

ANGLE on Fester. Fatima's head lands in his lap. It winks at him.

ANGLE on Thing, his finger caught in the film reel, spinning around.

76 INT. CONSERVATORY - DAY

76

The shower is in high gear. Debbie is opening a box.
She takes out some stained, ripped, clearly used
lingerie.

DEBBIE

Aphasia -- you shouldn't have.

76

APHASIA
Something old...

76*

*

Morticia hands Debbie another box.

*

GRANNY
From me. It's for your wedding
night.

Debbie removes a primitive, African-style carved statue
from the box.

DEBBIE
(unsure)
It's... beautiful.

GRANNY
I can't remember. It's either
a fertility god, or the source
of all despair since the
beginning of time.
(pointing)
There's the receipt.

77 OMITTED

77*

78 OMITTED

78*

79 INT. PRIVATE RETREAT

79

Everyone is drunk and happy, singing the last few bars
of "For He's A Jolly Good Fellow" to Fester.

EVERYONE
(singing)
WHICH NOBODY CAN DENY!

FESTER
You guys are the best bunch of
friends a fella could hope for!
What a night!

GOMEZ
And now, for the piece de
resistance...

Lurch rolls in an enormous cake, over six feet high. A
DRUMROLL is heard.

GOMEZ
Ta-da!

Everyone stares at the cake expectantly. Nothing pops
out. Another DRUMROLL.

GOMEZ
Ta-da!

Nothing pops out. Gomez walks over to the cake. Lurch
lifts off the top layer. Gomez peers inside; we do not
see who, or what, is inside the cake.

79 GOMEZ 79
That poor girl. Lurch -- was she
in there -- before you baked? *

ANGLE on Lurch, looking shame-faced.

80 OMITTED 80*

80A EXT. ADDAMS MANSION - NIGHT 80A*

A full moon hangs over the house. *

81 INT. FESTER'S BEDROOM - NIGHT 81*

Fester is lying in bed, dreamily. There is a KNOCK at the door.

DEBBIE (O.S.)
Darling?

FESTER
Dearest?

DEBBIE (O.S.)
Shut your eyes, sweetheart!
It's bad luck to see the bride!

Fester shuts his eyes. Debbie enters, in her nightgown and robe.

DEBBIE
Darling, I just had to see you
one more time before the
wedding. I had a wonderful
shower.

Debbie takes out a tape measure and measures Fester's neck; he is unaware of what she's doing.

FESTER
I had a terrific party!

DEBBIE
I just adore Gomez and
Morticia. All the Addamses.

Debbie, just for practice, mimes shooting Fester at point-blank range.

FESTER
Muffin, we're going to be so
happy, aren't we?

DEBBIE
Of course, my beloved!

She mimes repeatedly stabbing him with a dagger.

FESTER
I wish I could open my eyes and
see your beautiful face.

Debbie's face is contorted in a silent scream of murder.

81

DEBBIE

Oh no, pumpkin -- you mustn't!
But, Fester?

FESTER

Yes, cupcake?

DEBBIE

I do have one request. I know
it's silly.

FESTER

Anything!

DEBBIE

I need -- your signature. In my
wedding album. It's a tradition.

*

FESTER

My signature?

ANGLE on a paper Debbie has brought with her. In large
letters it reads "LAST WILL AND TESTAMENT: DEBBIE GETS
EVERYTHING."

DEBBIE (O.S.)

Eyes shut!

Debbie guides Fester's hand as he signs the agreement.

82

INT. CAMP INFIRMARY - NIGHT

82

The room is in darkness, lit by moonlight. There are
medical cabinets, an eye chart, and a pair of gurneys.
There is also a skeleton, hanging on a chrome stand.
The room appears deserted.

JOEL (O.S.)

Over here!

WEDNESDAY (O.S.)

Where?

JOEL (O.S.)

By the skeleton!

Wednesday and Joel both slowly rise, standing on
opposite sides of the skeleton.

JOEL

I got your message. Inside my
cutlet.

WEDNESDAY

I need to ask you something.

JOEL

What?

WEDNESDAY

Do you believe in the existence
of evil?

82

JOEL

Well -- did you meet my mom?

WEDNESDAY

(taking one of the
skeleton's hands)

My Uncle Fester is about to get
married. To this woman in a
white uniform.

JOEL

A radiologist?

WEDNESDAY

A nanny. But I have to go to
the wedding. I have a pass.
Do you want to come?

JOEL

(taking the
skeleton's other
hand)

You mean like... on a date?

WEDNESDAY

(firmly)

No.

JOEL

I'd love to.

GARY (O.S.)

Hello? Is someone there?

ANGLE on Wednesday and Joel, staring at each other in
panic.

ANGLE on the glass door to the infirmary; flashlights
shine in.

*

*

BECKY (O.S.)

(calling out)

Who's in there?

The door swings open. Gary and Becky point their
flashlights around the room. They illuminate the bodies
of Wednesday and Joel, now lying under sheets on the
gurneys, completely covered.

GARY

It's nothing. Must be the
Morrison twins. From this
afternoon.

BECKY

Oh, of course. Bungee jumping?

GARY
(correcting her)
The square dance.

They shut the door.

83 OMIT
84. OMIT

83
84

85 EXT. ADDAMS MANSION - DUSK

85

The mansion has been bedecked with dead branches and black crepe for the wedding. Various ancient limousines, motorcycles and hearses are pulling up.

86 EXT. CEMETERY - DUSK

86

ANGLE on Lurch, at the organ, which has been moved outdoors. He strikes up "SUNRISE, SUNSET."

ANGLE on the cemetery. The wedding guests are seated among the tombstones, and an aisle has been created. The guests are all in place, all variously bizarre members of the Addams clan.

ANGLE on Joel, watching from a seat near the front, enthralled. He wears a yarmulke.

Wednesday comes down the aisle, very depressed. She drops rocks out of her basket, which THUD to the ground.

Pugsley comes down the aisle as ringbearer. He carries a satin pillow; on the pillow is Thing.

Debbie appears in her bridal gown, holding her bouquet. She is radiant. She walks down the aisle.

*
*
*

ANGLE on the altar.

87 EXT. ALTAR - DUSK

87

The ceremony is underway. Gomez and Morticia stand to one side, looking very glamorous. Fester and Debbie face each other. Wednesday and Pugsley stand off to one side. Granny holds Pubert.

ANGLE on the minister, facing the family: the minister is Cousin It.

COUSIN IT
(beginning the ceremony)
Ooot oot glipper.
("Dearly beloved,
we are gathered
here...")

*
*
*

Gomez and Morticia gaze at each other fondly, and nod.

COUSIN IT
(nodding at Fester)
Ooot oot.
("To join this
man..."
nodding at Debbie)
Gleep glip.
("And this woman...")

*
*
*
*

87 A high-pitched WAILING is heard, a mournful shriek. 87
Morticia knocks on the family crypt, and the wailing stops.

COUSIN IT
Ooot oot gleep gleep glot.
("Begin the vows.")

*

87

FESTER

I, Fester Addams, do hereby declare
my unending love. I will worship
you forever; I will devote my
every waking moment to your happiness
alone, henceforward, I am your eternal
and helpless slave!

DEBBIE

Nice. Ditto.

Debbie looks at Cousin It; she makes a hand gesture -
"Keep it moving."

COUSIN IT

Glipper gleep gleep?
("Do you take this
woman to be your
wife?")

*
*
*

FESTER

I do.

DEBBIE

(rushing things to
save time)

I do. I'm there.

COUSIN IT

Glip glap glip.
("May I have the
ring?")

*
*

Pugsley holds out the pillow. Thing holds out the ring.
Fester takes the ring and puts it on Debbie. She
appraises it.

ANGLE on Margaret, stroking the hair on What.

*

MARGARET

(teary, very
romantic)

A man and a woman. It could work.

*
*
*
*

ANGLE on Ophelia and Aphasia, among the guests. Ophelia
dabs at her eyes with a lace hanky.

OPHELIA

I do love weddings. Have you ever
been married?

APHASIA

Oh yes.

OPHELIA

In white?

APHASIA

In Berlin.

ANGLE on Cousin It at the altar.

*

COUSIN IT

Gleep glapper glit.
("You may kiss
the minister.")

*
*

Debbie raises her veil, and moves to kiss Fester.
Fester raises a hand. Cousin It is leaning forward.
Debbie realizes the protocol, and kisses Cousin It. As
she pulls away from the kiss, she pulls a long hair from
her mouth.

COUSIN IT
Gleep gleep gleep!
("You may kiss the
bride.")

*
*

Fester and Debbie kiss. Lurch, as the wedding
photographer, takes their picture. Debbie covers her
face with her hand.

THUNDER is heard, and lightning pierces the sky.

ANGLE on Margaret, holding What. What shrieks, and all
of his hair stands on end.

87 Granny burps Pubert, and the thunder and lightning stop.

87

ANGLE on Morticia who, for the first time, looks a bit worried.

88 OMITTED

88

89 OMITTED

89

90 EXT. ADDAMS MANSION - A FEW MINUTES LATER - NIGHT

90

ANGLE on the Addams towncar. It has been covered with "Just Married" signs. Tin cans have been tied to the rear bumper, along with a corpse, face down.

Debbie and Fester stand beside the car's rear door; they wear their travelling clothes. Debbie holds her bouquet. Morticia and Gomez stand beside them.

GOMEZ

(to Fester and Debbie)

You're going to have a wonderful life together.

DEBBIE

Yes, I am.

All of the wedding guests have gathered around.

FESTER

Come on, darling! Let's see who's the next happy bride!

Debbie rolls her eyes and tosses the bouquet into the crowd. Aphasia and Ophelia both lunge for it, and the crowd surges around them, with everyone screaming and howling, as if beginning a riot.

The crowd grudgingly quiets. Wednesday, to her horror, is holding the bouquet.

*

JOEL

Now you have to get married.

WEDNESDAY

It's not binding.

APHASIA

(to Wednesday

Tramp.

ANGLE on Thing, on the ledge of an upper window. As the towncar drives off, Thing LEAPS from the window onto the hood of the towncar.

91 EXT. AIRPORT

91

ANGLE on an airplane taking off.

92 OMITTED

92

93 EXT. HOTEL BALCONY - DUSK

93*

Fester and Debbie stand at the railing of their hotel balcony, looking out at the sweeping view. Fester turns to Debbie.

FESTER

But, darling -- this is Hawaii.

DEBBIE

I know.

FESTER

But -- I thought we were going to Death Valley.

DEBBIE

I told you, the travel agency called -- Death Valley is overbooked. The best they could do was a free week at Diamond Head.

FESTER

I suppose all that really matters is -- we're together. On our wedding night!

(he takes her hand in his)

Just you.

DEBBIE

And you.

Thing crawls onto their clasped hands.

FESTER

(delighted)

And Thing!

Debbie screams.

FESTER

What a wonderful surprise! A stowaway!

Thing sits on the railing.

FESTER

(to Debbie)

Where were we? Wasn't I about to take you in my arms?

*

DEBBIE

Yes, my dearest. But first...

FESTER

Yes?

93

DEBBIE
A wedding night tradition.

93

FESTER
Some mystical ancient custom.

*

DEBBIE
Yes. A bath.

Fester shudders and backs away.

FESTER
What is this? This bath thing?

DEBBIE
It's only one night.

FESTER
(girding himself)
For you.

Fester marches into the hotel suite. Thing now balances on the balcony. Debbie lingers for a moment.

*

*

She flicks Thing off the railing, and turns, walking into the suite.

*

ANGLE on Thing, who has caught himself just in time, climbing back up onto the railing.

94 OMITTED

94

95 EXT. CABIN PORCH - CAMP CHIPPEWA - THAT NIGHT

95

Wednesday, Joel and Pugsley sit on the edge of the porch, in the dark. In the background, we hear the other campers SINGING "Michael, Row The Boat Ashore," as someone plays a GUITAR.

PUGSLEY
What do you think they're doing right now -- Debbie and Uncle Fester?

WEDNESDAY
They're having sex. Do you know what that is?

PUGSLEY
Of course.

JOEL
He doesn't know.

PUGSLEY
Yes I do!

95

WEDNESDAY

He's just a baby.

95

PUGSLEY

I am not!

JOEL

(to Pugsley)

So what happens?

PUGSLEY

Well... they take off their clothes, and then... their skin comes off. And their bodies split in half and wiggle on the floor. And then their brains gush together. And they scream.

There is a pause.

JOEL

(to Wednesday)

You told him.

*

96 INT. HOTEL BATHROOM - THAT NIGHT

96

Fester is lying in a sunken marble tub, covered up to his chin in soap bubbles. Thing sits on Fester's head, shampooing his scalp. Debbie enters thumbing through a large book.

*

FESTER

Dearest -- would you like to join me?

DEBBIE

Not yet. I'm still... awfully nervous. I'd like to get in the mood. I've been reading this book -- Jane Seymour's Guide to Romantic Living.

FESTER

(eagerly)

Really?

DEBBIE

Yes. It was a best-seller. Right before her divorce.

FESTER

What does it say?

DEBBIE

Jane advises -- soft lighting.

Debbie dims the lights. Candles glow.

95

WEDNESDAY

He's just a baby.

95

PUGSLEY

I am not!

JOEL

(to Pugsley)

So what happens?

PUGSLEY

Well... they take off their clothes, and then... their skin comes off. And their bodies split in half and wiggle on the floor. And then their brains gush together. And they scream.

There is a pause.

JOEL

(to Wednesday)

You told him.

96 INT. HOTEL BATHROOM - THAT NIGHT

ALTERNATE

96

Fester is lying in a sunken marble tub, covered up to his chin in soap bubbles. Thing sits on Fester's head, shampooing his scalp. Debbie enters thumbing through a large book.

FESTER

Dearest -- would you like to join me?

DEBBIE

Not yet. I'm still... awfully nervous. I'd like to get in the mood. I've been reading this book -- it's a best seller, Jane Seymour's Guide to Romantic Living.

*
*
*

*
*
*

*
*
*

FESTER

What does it say?

DEBBIE

Jane advises -- soft lighting.

Debbie dims the lights. Candles glow.

96

FESTER

Ooo. Like a cave.

96

DEBBIE

Jane advises - air scented with
an exotic potpourri.

ANGLE on a spray can in Debbie's hand: Glade's
"Romantic Odor." She spritzes the air, then viciously
spritzes Thing, who falls off Fester's head, into the
water.

FESTER

(inhaling,
intoxicated)

Mmmm... it smells just like...
a taxi!

Fester giggles. Something has tickled him underwater.

FESTER

Thing! Stop it!

Bubbles emerge from under the water.

DEBBIE

But Jane says that the key
ingredient is.... romantic
music.

Debbie holds up a silvery boombox, on several extension
cords. She presses a button, Ravel's "BOLERO" starts to
play on a cassette.

DEBBIE

I ordered this cassette from
Time-Life. Five thousand of
the world's most romantic
melodies.

FESTER

It's superb! What do you call
this?

DEBBIE

(looking at the
cassette)

Number 438.

Debbie sits on the edge of the tub, with the boombox in
her lap.

DEBBIE

So... you like romantic living.

FESTER

I do! So far!

DEBBIE

(turning up the
volume)

I can't hear you!

96

FESTER

96

I said...

Debbie stands and begins waltzing to the music.

DEBBIE

I love romantic living! Like
Jane! Oh, Fester, how much do
you love me?

FESTER

With all my soul!

DEBBIE

Would you do anything for me?

FESTER

Anything!

DEBBIE

Would you die for me?

FESTER

Yes!

DEBBIE

Promise?

Debbie drops the boombox into the tub. Electricity
courses through Fester's body, lighting up the room,
surely electrocuting him.

97 INT. HOTEL SUITE - MAIN ROOM

97

ANGLE on the empty main room of the suite.
Simultaneously, all the bulbs in the lamps short and pop
out. Thing runs madly around the room, throwing off
sparks and current. In the picture window, we see all
of Hawaii go dark.

98 INT. BATHROOM

98

Fester slumps back in the tub, as Debbie unplugs the
boombox.

DEBBIE

Pumpkin?

In the dark, we see a light bulb glow. It is in
Fester's mouth. It illuminates his eyes and face.

FESTER

(with the light bulb
still in his mouth)

Muffin?

*

99 INT. HOTEL BEDROOM - A FEW MINUTES LATER

99

Debbie is sitting up in bed, in her negligee. She is very irate. She holds a remote control, and keeps changing the channel on the set across the room. ANGLE on the TV set, featuring a scene from "Fatal Attraction." Fester sits beside Debbie. He gently takes the remote control.

FESTER

Darling -- I know you're nervous.

(he turns off the TV)

So am I.

DEBBIE

I'm not nervous. I'm upset.

FESTER

Because of the bathtub? Accidents happen!

DEBBIE

I know!

FESTER

I'm fine!

DEBBIE

(not pleased)

I know.

FESTER

Don't give it another thought. Think only... of me. And our future together.

*
*

Debbie starts to whimper.

FESTER

Don't be frightened, I'll be gentle. This is as new to me as it is to you.

DEBBIE

(incredulous)

You've really never had sex?

FESTER

Never.

DEBBIE

Well then... how do you know we're not having it right now?

FESTER

Sweetheart... it's time.

DEBBIE

Oh my God.

FESTER

The most beautiful moment
between a man and a woman.
We'll be just like Gomez and
Morticia.

*
*
*
*

DEBBIE

But I'm not ready! This isn't
how it was supposed to be!

*
*
*

FESTER

Darling, don't worry. You're an
Addams now. Pretend we're at
home, in my room. Granny down
the hallway, Lurch by the door.

*
*
*
*
*

DEBBIE

(horrified)

Oh my God.

*
*
*

FESTER

Please, what is it? What do
you need?

Debbie stares at him. She begins to concoct a new plan.
Her mood changes.

DEBBIE

Only you, my dearest.

FESTER

Really?

DEBBIE

Fester -- I'm ready.

FESTER

I love you... I want you...

DEBBIE

Just one thing...

FESTER

Gomez told me. No giggling.

DEBBIE

And...

FESTER

No hand puppets.

DEBBIE

And...

FESTER

What?

DEBBIE

After we've made love, you can
never see your family again.

99

FESTER

99

What?

DEBBIE

(grabbing Fester's
hand, and placing it
on her breast)

Otherwise I could never
really... enjoy myself. I
could never... give myself
completely.

FESTER

Unless I never see my family
again?

DEBBIE

If I picture them in our lives,
I could never achieve... you
know.

FESTER

Never?

DEBBIE

Don't you love me?

FESTER

Of course!

DEBBIE

Don't you want me?

FESTER

Yes!

Debbie grabs Fester and kisses him. She pulls away.

DEBBIE

Never? Stud?

*

FESTER

But...

OUT OF CAMERA RANGE, Debbie does something wildly
arousing to Fester's loins. Fester moans. He nods his
head in assent, mouthing the word "Never."

ANGLE on Debbie's shoulder, as her negligee falls: we
see her tattoo of a black widow spider, in its web.

ANGLE on Debbie's makeup case, standing open in the
corner of the room. Thing crawls out; he sees Debbie
and Fester making love. He leaps back into the makeup
case. Then he emerges again, slowly, to watch.

100 INT. CONSERVATORY - A FEW MORNINGS LATER

100

Gomez and Morticia are having breakfast. Morticia is
going through the mail. Gomez stands over Pubert's
cradle.

100

MORTICIA

It's so odd we haven't heard
from them.

100

GOMEZ

It's been almost a week.
(to the baby)
Hasn't it, little fellow?

ANGLE on Pubert, wearing sunglasses.

GOMEZ (O.S.)

(lovingly)

Look at him. Too much fun at
that reception.

Gomez cracks an egg into an open baby bottle. He adds
Worcestershire sauce and a dash of vodka, caps the
bottle and shakes it.

GOMEZ

Hair of the pup.

Gomez gives Pubert the bottle.

The doorbell CHIMES. Gomez and Morticia look up. Pubert
moans.

101 INT. ENTRY HALL - DAY

101

Gomez and Morticia are on the stairs. Lurch has opened
the front door. Two MOVING MEN stand in the hall.

MOVING MAN #1

Addams residence?

Lurch nods.

MOVING MAN #2

We're here to pick up all his
stuff.

GOMEZ

All whose stuff?

MOVING MAN #2

Fester Addams. He wants it
outta here.

MORTICIA

You must be mistaken.

*

MOVING MAN #1

We gotta list.
(consulting the
list)
"Paper clip collection.
Underwear, one pair. Box of
dirt."

Granny appears, carrying a box of dirt. One of the
moving men reaches for the box.

101

GRANNY
(alarmed)
My dirt!

101

Gomez and Morticia look at each other, very disturbed.

102 OMITTED

102*

102A EXT. CAMP CHIPPEWA - ARCHERY RANGE

102A*

A group of campers stand in a line, waiting their turn to shoot arrows at a target many yards away. Wednesday stands with Joel and Pugsley.

*
*
*

GARY
(to Amanda)
Go!

*
*
*

Amanda shoots an arrow; it hits the target.

*

GARY
Excellent, Amanda! Next!

*
*

Joel takes the bow, and Gary hands him an arrow. Wednesday is reading a postcard.

*
*

WEDNESDAY
"Dear Wednesday and Pugsley,
I love you dearly, but I
can never see you again."

*
*
*
*

GARY
Go!

*
*

Without bothering to look, Joel shoots an arrow about two feet, into the dirt.

*
*

GARY
Good try! Next!

*
*

Joel passes the bow to Pugsley. Gary hands him an arrow.

*

WEDNESDAY
(still reading
the postcard)
"When you are grown up
and very lonely, you will
understand. Love, Uncle Fester"

*
*
*
*
*
*

JOEL
That's terrible!

*
*

WEDNESDAY
It's Debbie. He's a dead man.

*
*

GARY
Go!

*
*

Pugsley shoots the arrow high into the sky. A bird falls from the blue. A CAMPER picks it up.

*
*

102A

CAMPER
It's an American bald eagle!

102A

AMANDA
But aren't they extinct?

WEDNESDAY
Now.

*

103 EXT. SHOT OF AIRPLANE LANDING

103

104 EXT. AIRPORT TARMAC - DAY

104

Debbie strides off the plane. Fester struggles to keep up with her, carrying her purse and carry-ons. A hearse is parked on the tarmac. A uniformed DRIVER approaches Debbie. Fester wears a lei.

*

DRIVER
Mrs. Addams?

DEBBIE
Yeah?

DRIVER
Your hearse m'am. Where is the body?

*

DEBBIE
(gesturing to
Fester)
Right there.

DRIVER
(alarmed)
But... he's alive.

DEBBIE
Tell me about it.

105 EXT. AIRPORT PARKING LOT - DAY

105

Fester is loading Debbie's mountain of matched luggage into the trunk of a gleaming new Lincoln Continental. The car's doors are open. Debbie waits impatiently, applying lipstick in the mirror of a compact.

FESTER
Where did we get this car?

*

DEBBIE
I bought it. On our charge
card.

FESTER
But it's so... new. So...
white.

DEBBIE
Bone. I like it.

FESTER
(trying to be
agreeable)
Then I love it!

DEBBIE
Fester, we may be together
for... a while.

105

FESTER
All our lives, cara mia.

105

DEBBIE
What?

FESTER
Mon cher.

DEBBIE
Speak English!

FESTER
Pumpkin.

DEBBIE
(about to get into the car)
And if I have to be seen with
you... we need to make some
changes.

FESTER
Changes?

ANGLE on the car's license plate, which reads "DEBBIE1."
The car drives off.

106 OMITTED

106*

106A OMITTED

106A*

106B OMITTED

106B*

107 OMITTED

107*

108 OMITTED

108*

108 OMITTED 108*
109 OMITTED 109
110 EXT. DEBBIE AND FESTER'S NEW HOUSE 110

Moving vans are parked in front of a garish suburban estate. Hideous, expensive furniture is being unloaded by an army of moving men. The furniture is a mixture of ultra-modern chrome and leather, and gooey white-and-gold reproduction French antiques. Debbie is supervising the movers. Fester stands near a truck, with his back to the camera.

DEBBIE

Watch it, you bozos! That's
Louis Quatorze! Fester, get
over here!

ANGLE on Fester, staring at the reflection of his made-over self in a mirror leaned against the truck. He wears a toupee and trendy clothes.

FESTER
(touching his
toupee)

It itches.

Debbie's reflection appears beside Fester's.

DEBBIE
Don't touch it! Not until
the scab falls off.

FESTER
(inspecting his new
trendy outfit, very
unsure)
Do you think these clothes are -
really me?

DEBBIE
Of course not! That's the point!

A MOVER approaches Debbie, carrying a lamp.

MOVER
M'am, where do you want this?

DEBBIE
Second floor! The boudoir!
And be careful!

FESTER
(proudly, to
the mover)
I'm her husband.

110

DEBBIE
(disgusted)
Fester.

110

FESTER
Give me a kiss.

DEBBIE
Give me a twenty.

As Fester digs in his pocket for money, the mover walks off. Debbie continues to supervise.

DEBBIE
Watch it!

111 EXT.CAMP CHIPPEWA THEATER - DAY

111

The theater is a rustic auditorium, made of deliberately crude logs and twigs. Becky and Gary sit in the house, in the middle of the seats, which are otherwise empty. A group of campers stands on stage.

Gary and Becky hold clipboards.

GARY
Heads up, campers! The jamboree
is only two weeks away and you know
what that means? Clean cabins, creating
with clay, and canoes, canoes, canoes!
We'd better get crackin'! It's gonna be
one fun-filled, viciously competitive
event after another! Remember our Chippewa
motto, "Winning isn't everything - but it
should be!" Our time together is drawing to
a close, so let's just have more fun then
we can humanly stand!

*
*
*
*
*
*
*
*
*

ANGLE on Wednesday, Pugsley and Joel, seated on the floor, hiding behind the last row of seats in the theater. Joel is showing a pack of cards to Wednesday and Pugsley.

111

JOEL

111

I got 'em!
(as he holds up the
cards)
"Schizos and Serial Killers."
I have almost the whole series.
I'm only missing Jack the
Ripper and that Zodiac guy.
But look!

ANGLE on a card, with a picture that might be Debbie, in
one of her disguises.

WEDNESDAY

It might be her.

JOEL

"The Black Widow."
(he flips the card
over)
At least three rich husbands,
all dead.

PUGSLEY

I'll trade you.

JOEL

For what?

PUGSLEY

(holding out another
card)
Amy Fisher.

ANGLE on Gary and Becky.

GARY

(addressing the
campers on-stage)
Each year we conclude our summer
with a very special presentation.
Book, music and lyrics by...

BECKY

(bursting with
pride)
Gary Granger!

Gary pauses. The campers on-stage realize they should
applaud, and do so.

GARY

This year the old bean has come
up with something very exciting
-- my personal salute to the
first Thanksgiving. Now we've
thought long and hard about
choosing just the right little
actress for the leading role of
Sarah Miller, the beautiful and
kindly Pilgrim lady.

111 ANGLE on Amanda and her friends holding hands in anticipation. They all point to Amanda, who fakes modesty and points to someone else.

111

GARY

We have selected -- Amanda
Buckman!

*

ANGLE on Amanda, faking major shock and modesty -- "Who, me?"

GARY

And for Amanda's pilgrim pals -
Lily, Jennifer, Tiffany, Missy,
Michelle and Melissa!

*

*

*

*

All of Amanda's friends scream and hug each other.

*

BECKY

But of course, not everyone can
be a star. Let's not forget our
cheery little Chippewas - Mordecai,
Yang, Esther, Miriam, Joel and -
I'm not sure just how to pronounce
this - Jamal?

*

*

*

*

*

ANGLE on a silent group of outcast campers - various
minority members.

*

*

BECKY

And as their leader, in the secondary,
but still compellingly written role of
Pocahantas, guess who we have in mind?
That's right! Our own little brunette
outcast - Wednesday Addams!

*

*

ANGLE on Wednesday, who is horrified at the news. She
disappears below the seats.

112 EXT. DEBBIE AND FESTER'S HOUSE - THE NEXT DAY

112

Gomez, Morticia and Granny stand outside the front door.
Lurch waits by the Addams towncar, which is parked by
the curb. Morticia holds Pubert. Gomez rings the
doorbell which plays "The Wedding March." A HOUSEKEEPER
answers the door.

MORTICIA

We would like to see Debbie and
Fester.

HOUSEKEEPER

(calling out)

Miss Debbie!

DEBBIE (O.S.)

Debra!

113 INT. DEBBIE'S HOUSE

113

The Addamses enter the front hall. The entry area is
decorated in pure Debbie, a nightmare of Laura Ashley
meets High Tech, with some motel-quality oil paintings
and fabric floral arrangements.

MORTICIA

(very wary)

Gomez -- where are we?

GRANNY

(looking around)

It looks familiar. Oh, of course -- the gates of hell.

Debbie appears on the grand spiral staircase, in an elaborate white peignoir.

113

DEBBIE
Welcome to my home.

113

GOMEZ
(trying to seem
cheery)
Surprise!

MORTICIA
We've brought you some
housewarming gifts.

Lurch holds up a black raven in a cage. Granny holds up
a skull.

GRANNY
(to Debbie)
It works anywhere.

GOMEZ
Might we -- see my brother?

DEBBIE
No. He doesn't want to see
you. Any of you. Or that.

She indicates Pubert.

MORTICIA
Why not?

DEBBIE
Because he's in love. He's
wrapped in a gossamer blanket
of ecstasy, and he hates your
guts.

GOMEZ
But why?

DEBBIE
You flaunted yourselves. Your
great love affair. You kept
him a child. I've made him a
man.

GOMEZ
Let me hear this from his own
lips.

DEBBIE
His lips are busy.

TOP OF STAIRS Fester cowers nearby, out of sight, very
torn.

DEBBIE
(calling upstairs)
You wanna talk to these people?

FESTER
Debbie...

Debbie delicately strokes her neck and cleavage, and
stares up at Fester.

113

FESTER
(calling out,
helplessly)
No! Go away!

113

ENTRYWAY. Gomez and Morticia have just heard Fester's cry.

GOMEZ
That is not my brother!

DEBBIE
Sorry.

MORTICIA
You have enslaved him. You
have placed Fester under some
strange sexual spell. I
respect that. But please --
let us see him.

DEBBIE
Don't even think about it.

MORTICIA
You have gone too far. You
have married Fester. You have
destroyed his spirit. You have
taken him from us. All that I
could forgive. But, Debbie...

DEBBIE
What?

MORTICIA
(surveying the
decor)
Pastels.

DEBBIE
Get outta my house!

MORTICIA
I beg you. Be kind to Fester.
Love him. Feed him. Walk him.

DEBBIE
Hit the road! And if you ever
show your faces around here
again, we'll have you locked
up! For... trying to visit!
Right, Fessie?

FESTER (O.S.)
Right!

GRANNY
Luxor, nexor, burst and burn!

DEBBIE
What is she doing?

*

*

113 GRANNY 113
Just a curse. Have a nice day.
Concetta holds the door open, and the family exits.

114 OMITTED 114

114A INT. POLICE STATION 114A
ANGLE on a long-suffering POLICE SERGEANT, seated
behind the precinct house's main desk. He swigs
from a bottle of Pepto-Bismol. *

SERGEANT *

I'm warning you. I've had a *

bleeding ulcer. I have kidney *

stones. And I have a headache. *

Don't push me. *

GOMEZ *

(quietly, tenderly) *

Of course, officer. I have but *

one single request. *

SERGEANT *

Yeah? *

GOMEZ *

I demand justice! Someone has *

married my brother! *

SERGEANT *

No. *

GOMEZ *

She took him to Hawaii! *

SERGEANT *

(humoring him) *

Get outta here. *

GOMEZ *

They have moved into a large, *

expensive home, where they *

make love constantly! *

SERGEANT *

You got proof? Polaroids? *

GOMEZ *

Arrest her! At once! *

Without delay! *

SERGEANT *

Who? *

GOMEZ *

Debbie! My brother's wife! *

The temptress of Waikiki! *

114A Thing strides onto the desk, and bangs his fist for emphasis.

114A

SERGEANT
(studying Thing)
Don't I know you?

GOMEZ
(to Thing)
Thing?

SERGEANT
Lousy pickpocket! Why, I
oughta...
(Thing scurries off
the desk)
Lemme get this straight - You
want this babe arrested, because
she and your brother are having
too much fun?

*
**
*
*

GOMEZ
(barely able to say
the words)
They have...a lawn.

GRANNY
And a mailbox!

MORTICIA
They mow.

114A

GOMEZ

Have you heard enough?

114A

SERGEANT

(staring at Gomez and
the family)

Who are you? What are you?
Who moved the rock?

GOMEZ

Officer, you must issue a
subpoena! I believe they own -

MORTICIA

(interrupting him)

Gomez! No!

GOMEZ

A Buick.

SERGEANT

Just leave. Leave quietly.
Leave now. Don't make me call
Ringling Brothers.

GOMEZ

(staggering backwards
clutching his head)

Has the planet gone mad? My
brother - passion's hostage! I
seek justice - denied!

(pulling himself
together, and speaking
to the entire room)

I shall not submit! I shall
conquer! I shall rise! My name
is Gomez Addams, and I have
seen evil!

Granny proudly holds up the baby.

GOMEZ

I have seen horror!

Lurch smiles shyly, and perhaps gives a little wave to the
crowd.

GOMEZ

I have seen the unholy maggots which
feast in the darkest recesses
of the human soul!

MORTICIA

(graciously, to the
crowd)

They're at camp.

GOMEZ

I have seen all this, officer, but
until today I had never seen -
you!

SERGEANT

(to the bailiff)

Hook 'em. Book 'em. Cook 'em. Now.

114B INT. CELL BLOCK

114B*

Morticia stands outside a cell. A WARDEN is opening the cell door with a skeleton key.

*
*

WARDEN

*
*

Addams! You made bail!

Gomez steps out of the cell.

*

MORTICIA

*
*

Are you alright, my darling?

GOMEZ

*
*

I was kept in that cell for 24 hours. For one full day, I sat beside a thief, a hit-and-run driver, and a man who had slaughtered his entire family, sliced them into bricks and used their remains to construct a backyard barbecue.

*
*
*
*
*
*
*
*

MORTICIA

*
*

Really...

(addressing the occupants of the cell, as a hostess)

*
*
*
*
*

Dinner on Thursday?

GOMEZ

*
*

(to his cellmates)

Our place.

*

*
*
*

115 INT. DEBBIE AND FESTER'S HOUSE - DAY

115

TIGHT ANGLE on a woman's hand. The hand places a roller skate at the top of the stairs.

We move down the stairs as the hand places a bear trap on a lower step.

At the bottom of the stairs, the hand sets a large metal spike. We boom up to reveal Debbie dressed in a summery swim outfit.

DEBBIE
(calls out to Fester)
Lovelump, I'm at the pool!

She exits.

116 EXT. DEBBIE AND FESTER'S HOUSE - POOL - DAY

116

Debbie is floating on a large pink inflatable raft in her new home's enormous pool. She wears sunglasses and sips a Diet Coke.

From O.S. we hear a succession of horrible NOISES, as Fester trips, falls down a flight of stairs, encounters various obstacles and SCREAMS.

Fester appears at poolside, carrying a rollerskate and a large spike, perhaps with a bear trap on his head or arm.

FESTER
Snuggles?

DEBBIE
(irate)
What?

FESTER
(removing his debris)
Nothing.

DEBBIE
(motioning to the water)
Come on, darling. It's heated.

FESTER
But I've told you -- I can't swim.

DEBBIE
And I told you, I'll teach you. Just jump in.

FESTER
No!

DEBBIE

It's like with babies -- it's a
natural instinct. Toss them in
the water, and they float.
Like croutons.

FESTER

But... what if they don't?

DEBBIE

The pool man takes care of it.

116

FESTER

Well... maybe later.

116

DEBBIE

(dropping a bikini
strap)

Fester... I'm lonely.

FESTER

You are?

DEBBIE

I'm all alone, out on this
great big waterbed. Oooh... I
can feel the motion.

FESTER

You can?

DEBBIE

Oooh... oooh... have you ever
made love on a raft?

FESTER

(with yearning)

No...

DEBBIE

Jump!

Fester, on fire with longing, holds his nose and jumps
into the pool. He immediately begins to scream, and
thrash around horribly.

FESTER

Help me! Help!

DEBBIE

Swim!

FESTER

I can't! Help!

DEBBIE

It was just a theory.

ANGLE on Debbie, stretching out on the raft. She pulls
her sunglasses back down and lies back, sipping her
drink. The screams and splashes dwindle away, to a
"blub, blub," and then -- nothing. Fester's toupee
floats to the surface.

Debbie lazily picks up her portable phone and dials.

*

DEBBIE

(into phone)

Hello, 911?

(a beat, low)

What are you wearing?

With a roar, Fester pops up in the water, bobbing like a
pontoon. He lurches onto the raft, in great high spirits.

116

FESTER

It worked! I can swim! Like a
baby!

116

Debbie looks stunned.

FESTER

Why did I doubt you? I love
you, Debbie Addams.

Fester begins to kiss Debbie's hand. Debbie is not
amused.

DEBBIE

Debra.

117 OMITTED

117

118 OMITTED

118

119 OMITTED

119

120 OMITTED

120

121 OMITTED

121

122 OMITTED

122

123 OMITTED

123

124 EXT. CHIPPEWA STAGE - DRESS REHEARSAL - DAY

124

The stage is filled with campers trying on costumes, as
Indians, Pilgrims, turkeys and pumpkins. Becky is
supervising the fittings; she has a pincushion on her
wrist

and a tape measure around her neck. Gary is teaching a
group of campers to sing an appropriate song -- "Happy
Turkey Day" -- in a nearby part of the stage.

Amanda stands on a small raised platform, in front of a
mirror. She is dressed as Sarah Miller, in a too-
perfect starched dress, bonnet and buckled shoes.

BECKY

Oh, Amanda -- you look perfect!
You're just the prettiest
pilgrim I've ever seen! Gar,
come take a look at this!

Gary silences the singing campers and comes over to
admire Amanda.

A COMMOTION is heard from nearby, as a bunch of campers
push Wednesday, Joel and Pugsley into the room, toward
Becky and Gary.

*

124

CAMPER #1

124

Here they are!

CAMPER #2

We caught them by the pay
phone!

*
*

WEDNESDAY

We were calling the FBI.

*
*

JOEL

Their uncle is in trouble! We
were running a check!

BECKY

And you are late for your
fittings!

WEDNESDAY

I don't want to be in the
pageant.

GARY

Don't you want to help me
realize my vision?

WEDNESDAY

Your work is puerile and under-
dramatized. You lack any sense
of structure, character, or the
Aristotelian unities.

PUGSLEY

Yeah!

GARY

Young lady, I am getting just a tad
tired of your attitude problem.

*

BECKY

(clapping her hands
for attention)

Everyone! Campers! I have a
wonderful idea! Wednesday and
Pugsley, and young Mr. Glicker
here -- well, they have just
never quite latched onto the
Chippewa spirit! Nor have some
of their little comrades!

ANGLE on the other camp misfits -- the Asian boy, the
Orthodox boy, the boy in the wheelchair and the red-
headed twins. They all stand cowering in the corner.

*

BECKY

Isn't that sad?

ALL THE OTHER CAMPERS

YES!

124

BECKY
Don't we just hate that?

124

ALL THE OTHER CAMPERS
YES!

BECKY
Don't we wish they would just
die?

ALL THE OTHER CAMPERS
YES!!!

BECKY
Oh, no we don't! But you know
what we're going to do with
them? We're going to make an
example! We're going to show
that anyone, no matter how odd,
or pale, or chubby, can still
have a darn good time! Whether
they like it or not!

JOEL
What are you going to do?

*

*

*

125 INT. HARMONY HUT - DAY

125

Wednesday, Joel and Pugsley all sit facing a large TV set.
There is a VCR beside the set. Gary holds a videocassette
in his hand. Becky holds another cassette.

GARY
Yes, indeedy. Just the ticket.
(holding up the
cassette)
"Bambi."

BECKY
(holding up her
videocassette)
"Lassie Come Home."

GARY
"The Little Mermaid."

WEDNESDAY
Stop it!

125

JOEL
(regarding Pugsley)
He's only a child!

125

ANGLE on Gary, smiling as he loads the first cassette into the VCR.

WEDNESDAY
Don't worry. We're getting out of here.

JOEL
But... it's Disney.

ANGLE on Wednesday, taking a deep breath.

125A OMITTED

125A*

125B EXT. HARMONY HUT - DAY DISSOLVING TO NIGHT

125B*

Gary, Becky and all the wholesome campers have gathered at the door to the hut, which is brightly painted with rainbows and butterflies. The door swings open. Joel and Pugsley emerge, looking like hollow-eyed zombies. Wednesday follows them.

GARY
Well... good evening. Is there anything you'd like to say to everyone?

WEDNESDAY
Yes.

BECKY
And just what might that be?

WEDNESDAY
I'm not perky.

AMANDA
That's for damn sure.

125B

WEDNESDAY

But I want to be.

125B

GARY

(wary)

You do?

WEDNESDAY

I want to smile, and sing and
dance, and be Pocahantas in
Gary's vision.

BECKY

Darling -- do you really mean
it?

ANGLE on Wednesday. Very slowly, for the first time in
her life, she tries to smile. The effect is macabre --
her face seems about to crack. Finally, with great
effort, she wears a terrifyingly perfect grin.

BECKY

(overjoyed)

Isn't she pretty?

AMANDA

She's scaring me.

Wednesday turns her perky smile on the assembled
campers, who all give a gasp and move back.

125C INT. PASSPORT OFFICE DAY

125C

Debbie is at the passport window, presenting some
papers.

DEBBIE

(to the CLERK)

I'd like to renew my passport,
please. I'll be leaving the
country very shortly.

CLERK

Very good. Will you be
travelling alone?

DEBBIE

Yes. I'll be a widow.

125D OMITTED

125D*

125E INT. NURSERY - DAY

125E

The door to the nursery swings open. The room is now bright and cheerful, filled with sunlight. Gomez and Morticia look around the room, in horror.

ANGLE on the wallpaper, which now features full-color pictures of smiling Disney characters.

ANGLE on a huge, stuffed pastel Teddy Bear sitting in a corner, surrounded by other cheery stuffed animals.

125E ANGLE on the cradle, which is now white wicker, swathed in baby blue gauze and ticking. The mobile is now by Fisher-Price.

125E*

GRANNY

Stay back!

Gomez and Morticia do not heed Granny's warning. They hurry to the cradle and peer inside. Gomez Screams.

MORTICIA

(clutching the side
of the cradle)

My baby!

ANGLE on Pubert, lying happily in the cradle, on Muppet sheets. He is now pink-cheeked and radiantly healthy; his hair is in blond ringlets. He GURGLES and COOS.

126 OMITTED

126*

127 OMITTED

127*

128 EXT. CHIPPEWA THEATER - DAY

128*

The outdoor theater is filled with the parents of all the campers. A curtain hangs across the stage; the curtain is crudely painted with images of Pilgrims, Indians, cornucopias, teepees and portraits of Becky and Gary.

ANGLE on the Buckmans, in the audience, preening.

Becky and Gary themselves stand center stage, very dressed up in Talbots-style khaki-and-plaid yuppie attire. Becky also wears a headband with a feather and Gary wears a Pilgrim hat. They share a microphone.

GARY

Welcome, Chippewa parents and friends. What a splendid turnout. I've been told that every last Mom and Dad are right here, with the exception of Gomez and Morticia Addams, who are at home with a sick baby.

BECKY

What a shame.

GARY

Selfish. Each summer we take this occasion to celebrate a seminal event in American history. In past years we have presented stirring musical dramatizations of the Battle of Gettysburg.

128

BECKY

The signing of the Declaration
of Independence.

128

GARY

The Johnny Carson farewell.

BECKY

But this year we depict perhaps
the most important day in our
shared past -- the first
Thanksgiving.

GARY

A day for maize -- the Native
American word for corn -- a
terrific turkey dinner, and --
brotherhood. So white meat and
dark meat -- take it away!

Becky and Gary move to a prompter's box. The curtains
part to reveal the town square of a Pilgrim village,
with small thatched huts, flimsy trees, stocks and a
backdrop of painted hills and clouds.

*

A group of campers, dressed as turkeys, pumpkins and
ears of corn, stand center stage. They begin to sing a
song which Gary has composed.

TURKEYS, PUMPKINS AND CORN
(singing)

EAT US	PILGRIMS AND INDIANS
EAT US	GRAB YOUR KNIVES AND FORKS
EAT US	ON THANKSGIVING DAY!

129 INT. ADDAMS KITCHEN - DAY

129

Granny is examining Pubert. Pubert lies on an ancient
cloth, at the center of a pentagram. Candles burn at
the points of the pentagram. Other odd items are set
around the baby -- a pair of crossed daggers, a monkey's
paw and a shrunken head. There is also a stack of
antique leather-bound books, all open to various pages.

Gomez and Morticia watch Granny's ritual. Lurch stands
nearby.

GRANNY

(chanting over
Pubert)

Gravitas ergito poomba-hex!

(to Lurch)

Fresh zebra blood.

Lurch hands Granny a small vial of red liquid. She puts
a drop on her finger and dabs the blood on Pubert's
forehead.

GRANNY

Soil from a grave in Potter's
Field.

129 Thing pulls a little wagon heaped with soil. Granny
takes a handful and deposits two small piles on either
side of Pubert's body.

129

GRANNY

A diet soft drink.

Gomez hands Granny a bottle of Diet Coke. She sips and
hands it back.

GRANNY

Thank you.

(she shuts her eyes
and goes into
something of a
trance, waving her
hands over the baby)

Lumbar dison pox and thither,
curad brattle, bone and brine!

(she opens one eye and
peers at Pubert, who
remains unchanged)

Bone and brine!

Granny turns to Gomez and Morticia.

GRANNY

He's stubborn. It works on cats.

(to Lurch)

Are you sure this is fresh
zebra blood? Was there a date
on it?

MORTICIA

Mama -- what are we going to
do?

GOMEZ

Is it hopeless?

GRANNY

(consulting one of
the leather-bound
books)

Here it is, Chapter 18 --
"Infant Possession."

GOMEZ

He is - possessed?

GRANNY

"Warning signs - severe
alterations in appearance
and personality. Such alterations
can become permanent."

MORTICIA

(horrified)

Permanent? Those golden curls?

129

GOMEZ

129

Those rosy cheeks?

*

MORTICIA

*

That smile?

*

GRANNY

I've seen it before.

*

(reading)

*

"These terrifying changes are
most often the result of a troubled
family life. Separations, deaths,
and group appearances on game shows."

GOMEZ

Separations! You mean...

MORTICIA

Fester!

GRANNY

Bingo! This kid knows that
something's not right around here.
And unless Fester comes back -
we're talkin' dimples.

*

*

*

*

GOMEZ

Not in this house!

*

*

GRANNY

He could stay this way for years. Forever.
He could become...

*

(consulting a book)

A lawyer.

GOMEZ

(holding his hands
over his ears)

I won't listen!

GRANNY

(consulting the book)

An orthodontist.

MORTICIA

Mama! Stop!

GRANNY

(looking up from the
book)

President.

*

Lurch staggers and groans. Morticia shuts her eyes.
Gomez staggers to his knees and cries out to the
heavens.

GOMEZ

Please, I beg you -- take me!

Gomez faints dead away.

130 INT. DEBBIE'S BEDROOM - DUSK

130

Debbie is trying on a black veil, and admiring herself in the mirror.

DEBBIE
(rehearsing in the mirror)
"Thank you -- it was a senseless tragedy."

ANGLE on a bomb, which Debbie has placed on the bed. Debbie checks the clock on the wall -- it is 5:30. She sets the digital read-out on the bomb for 6:30. Then she places the NOW-TICKING bomb into a lavish gift box, and puts on the lid.

DEBBIE
(calling out)
Sugarbear?

130A EXT. LAWN - DUSK

ANGLE on Fester, riding on a John Deere lawnmower.

131 INT. DEBBIE AND FESTER'S KITCHEN - DAY

131

Fester wears oven mitts and an apron, both covered with frills and hearts. He is busily preparing an anniversary dinner.

Debbie steps into the kitchen, carrying the gift box containing the bomb. She is very dressed up.

DEBBIE

Angel, I'm going out for just a minute. I forgot the champagne.

FESTER

Our three week anniversary. I'll go!

*

DEBBIE

No, no -- you're working hard enough. I'm going to leave your present on the table -- don't peek.

FESTER

(like a child)

Oh, please, please -- what is it? Is it... string?

DEBBIE

You never know.

FESTER

Is it... a dog toy?

DEBBIE

Just you wait.

FESTER

Is it a bomb?

DEBBIE

What?

FESTER

I know, wait for my birthday.

DEBBIE

Do you have my list?

FESTER

(holding up a piece
of paper)

Right here!

(reading)

"Cook dinner. Seal all doors and windows. Turn on all the gas jets. Wait for Debbie."

(brightly)

Check!

131

DEBBIE

Oh, Fester -- let me just look
at you. I always want to
remember you just this way.

131

FESTER

What do you mean?

DEBBIE

(tenderly)

Rich. Will you miss me?

FESTER

But -- you'll be right back --
won't you?

Debbie picks up several suitcases.

DEBBIE

Of course!

ANGLE on Thing, outside the window, watching all this.

132 EXT. CHIPPEWA THEATER - DAY

132

The Thanksgiving pageant continues. A long wooden table
has now been set up across the stage, topped with a
papier-mache feast. Amanda, dressed as Sarah Miller,
stands at center stage. A group of Amanda's friends sit
at the table and stand stage left, all dressed as
Pilgrims.

AMANDA

I am so glad we have invited
the Chippewas to join us for
this holiday meal. Remember,
these savages are our guests.
We must not be surprised at any
of their strange customs.

ANGLE on the Buckmans, in the audience, beaming proudly.

ELLEN

(tearful)

So beautiful. And bright.

(ALTERNATE)

ELLEN

(watching Amanda,
thrilled)

Look at her!

DON

Worth every penny!

ANGLE on Amanda.

AMANDA

After all, they have not had
our advantages, such as fine
schools. Libraries full of
books. Shampoo.

132 ANGLE on the Glickers watching Amanda.

132*

MRS. GLICKER
(very impressed)
Amanda Buckman. Thirteen. And thin.

*
*
*

ANGLE on the stage. Wednesday walks on from stage right,
dressed as Pocahantas.

*

ANGLE on the Buckmans. Don and Ellen look very wary.

*

DON
An Indian. Enough said.

*
*

ANGLE on the stage. Beside Wednesday stands Joel,
wearing an Indian loincloth over his boxer shorts, a
beaded breastplate over his vee-neck t-shirt, tube socks
and moccasins.

*

ANGLE on the Glickers, in the audience, slumping down
and covering their faces. As Joel appears in his
Chippewa outfit, the Glickers cringe.

*
*

MR. GLICKER
20 grand for summer camp.

*
*

MRS. GLICKER
(regarding Joel)
He's Mr. Woo-Woo.

*
*
*

ANGLE on the stage. The other misfit children follow
Wednesday and Joel, all dressed as Indians.

*

132

WEDNESDAY

132

How. I am Pocahantas, a
Chippewa maiden.

JOEL

And I am Running Bear,
betrothed to Pocahantas. In
the play.

ANGLE on the Glickers.

MR. GLICKER

He's your son.

MRS. GLICKER

Don't start.

ANGLE on the stage.

WEDNESDAY

We have brought a special gift
for this holiday feast.

Pugsley walks on, dressed as a turkey.

PUGSLEY

I am a turkey. Kill me.

ANGLE on Gary and Becky, in the prompter's box. Becky
clutches Gary's arm, thrilled at watching his vision.

AMANDA

What a thoughtful gift. Why,
you are as civilized as we.
Except we wear shoes and have
last names. Welcome to our
table, our new primitive
friends.

WEDNESDAY

Thank you, Sarah Miller. You
are the most beautiful person I
have ever seen. Your hair is
the color of the sun, your skin
is like fresh milk, and
everyone loves you.

AMANDA

Stop. Sit.

ANGLE on the Buckmans.

ELLEN

She's a star.

(ALTERNATE)

ELLEN

It's called charisma.

ANGLE on the stage. The Indians and Pilgrims all move
toward the table.

WEDNESDAY

Wait.

132 ANGLE on Becky, looking in her script. Wednesday has begun to deviate from the text.

132

AMANDA
(confused)

What?

WEDNESDAY
We cannot break bread with you.

AMANDA
(to herself)

Huh?

(looking toward the
podium)

Becky?

132

WEDNESDAY

132

You have taken the land which is rightfully ours. Years from now, my people will be forced to live in mobile homes, on reservations. Your people will wear cardigans and drink highballs. We will sell our bracelets by the roadside. You will play golf and enjoy hot hors d'oeuvres. My people will have pain and degradation. Your people will have stick shifts. The gods of my tribe have spoken. They have said, do not trust the Pilgrims. Especially Sarah Miller.

*

One of the Indian misfits begins to pound his drum rhythmically.

AMANDA

Gary!

ANGLE on Becky and Gary, very upset. ANGLE on the Buckmans, looking confused.

BECKY

Wednesday...

WEDNESDAY

And for all these reasons, I have decided to scalp you and burn your village to the ground.

Joel gives a wild war whoop, which is echoed by the misfits. The Orthodox boy shoots a flaming arrow into one of the papier-mache huts. The roof is set ablaze.

With wild war cries, all of the Indians run at the Pilgrims and start to wrestle with them and hit them with their papier-mache tomahawks. The Pilgrims all start screaming and try to run offstage.

ANGLE on Amanda, covered with suction cup arrows.

AMANDA

Becky!!!

ANGLE on Gary and Becky, livid, in the prompters box.

BECKY

Children! Campers!

GARY

Stop it! You're destroying my text!

132 Someone shoots another flaming arrow into the prompters box; Gary and Becky duck. The boy in the wheelchair and some of the other misfits begin to circle Amanda, tying her with rope.

132

ANGLE on the parents in the audience, their mouths agape.

*
*

132A INT. WINGS

132A*

As the Thanksgiving riot continues, Wednesday, Pugsley and Joel are on their way out. They pause to watch the chaos.

*
*

JOEL

I can't believe this! The parents are on fire! Amanda is tied to a stake! Gary and Becky are trapped! The entire camp is going to be destroyed!

*
*
*
*
*

ANGLE on Wednesday. Echoing her earlier scene, she smiles. This time she's really happy.

*
*

133 INT. FESTER AND DEBBIE'S DINING ROOM - DUSK

133

Fester is seated at the table, which has two elaborate place settings, candlelight and a floral arrangement. The gift box containing the bomb sits between Fester and the other place setting. Fester tries to look upbeat, as he waits.

ANGLE on the reproduction Louis XIV grandfather's clock. It reads twenty after six.

134 INT. ROADHOUSE - DUSK

134

We are in a garishly lit, seedy roadhouse, with a nautical theme -- shrimping nets, lobster pots and ships' wheels accent the decor.

ANGLE on Debbie, seated at a large round table with at least eight SAILORS. She has her arms around the two nearest sailors, and everyone is guzzling champagne. Debbie and the sailors are raunchily singing "Do Ya Think I'm Sexy?"

DEBBIE

(standing up)

Wait! Hold it! What time is it?

(to one of the Sailors)

Jorge?

JORGE

Six twenty-five.

*

DEBBIE

Oops! Gotta go!

134 The sailors all beg Debbie to stay -- "Please!", "One
more round!", etc.

134

DEBBIE

Wait here. It's my
anniversary. I'll be right
back.

JORGE

Your husband -- he is a very
lucky man!

SCRIPT FLY

- 134 DEBBIE
(alarmed)
Don't say that!
Debbie starts to leave the roadhouse.
- 135 INT. LINCOLN CONTINENTAL - DAY 135*
ANGLE on Debbie at the wheel of her car. She is rehearsing her grief.
DEBBIE
(tearfully)
"But, officer -- my husband was in that house!"
Debbie laughs uproariously.
- 136 EXT. DEBBIE AND FESTER'S HOUSE - DAY 136*
LONG SHOT, as we see Debbie's car pull into the driveway. The car comes to a halt.
- 137 INT./EXT. LINCOLN CONTINENTAL - DEBBIE'S HOUSE - DAY 137*
Debbie is applying fresh makeup in the rear-view mirror.
DEBBIE
"He was a wonderful man..."
(she tries to remember his name; it finally comes to her)
Fester.
- 138 EXT. DEBBIE AND FESTER'S HOUSE - DAY 138*
LONG SHOT, as the house EXPLODES with a roar, into a geyser of flame and debris.
ANGLE on Debbie calmly finishing her makeup in the rear-view mirror, as the explosion subsides.
Debbie parks her car at the end of the driveway. She leaves the motor running and steps out.
Debbie stands facing the flames and billowing black smoke which are all that remain of her home.
DEBBIE
(calmly)
Help. Help.
Suddenly, from out of the smoke steps Fester, carrying a roast on a silver platter. His clothing is in tatters, and he is somewhat charred and covered with soot, but he is otherwise in perfect health. He approaches Debbie.
FESTER
Sweetheart? Did you get the champagne?

138 Debbie is livid. She reaches into her purse and pulls out a fairly hefty revolver. She points the gun at Fester.

138

DEBBIE
Freeze!

FESTER
Pookie?

DEBBIE
(crazed)
Who are you? What are you?

FESTER
I'm your husband!

DEBBIE
I tried to make it look like an accident, I tried to give you some dignity -- but oh no! Not you!

FESTER
What are you saying?

139 INT./EXT. LINCOLN CONTINENTAL - DEBBIE'S HOUSE - DUSK

139*

We see a hand on the steering wheel. The car is slowly moving forward, toward Debbie and Fester.

140 EXT. DEBBIE AND FESTER'S HOUSE - DUSK

140*

DEBBIE
I'm saying that our marriage is a ridiculous sham! I'm saying I want you dead, and I want your money!

FESTER
But... but... don't you love me?

Debbie laughs uproariously.

FESTER
Is that... a no?

DEBBIE
Do I love you? Look at yourself! You're a nightmare in a cheap toupee! No woman in her right mind could love you!

Just as Debbie is about to fire, the Lincoln Continental barrels down on her, and knocks her off to the side of the driveway, into a flowerbed.

140 ANGLE on the wheel of the Lincoln -- Thing is driving.
He gestures for Fester to get inside.

140

FESTER

Thing!

Fester jumps into the car, which slams into reverse and takes off down the driveway.

ANGLE on Debbie, groveling in the dirt of the flowerbed, covered with soot. She takes a POTSHOT with her pistol at the departing Lincoln.

DEBBIE

I'll get you! And your little hand too!

141 EXT. CAMP CHIPPEWA - DUSK

141

We are near the fence around the camp. The barbed wire has already been cut. Wednesday, in her normal clothes, stands outside the wire. Joel, still in his Indian costume, stands on the Chippewa side of the fence.

*
*
*

WEDNESDAY

(to Joel)

Come on!

*

In the distance, we see a MUSHROOM CLOUD rise from the camp.

*

JOEL

No. I have to go back. For the others.

WEDNESDAY

You're very brave.

JOEL

And to watch the place burn. You go. Save your uncle.

A horn HONKS. ANGLE on Pugsley, at the wheel of a nearby camp van.

*
*

PUGSLEY

*

Come on!

In the distance, SIRENS are heard, along with the WHIR of helicopters. Dogs begin to BARK.

WEDNESDAY

Joel -- I may never see you again.

JOEL

I know.

WEDNESDAY

There are forces which are tearing us apart. Gary. Debbie. Seventh grade.

JOEL

I'll never forget you.

141 WEDNESDAY 141
You won't?

JOEL
(tenderly)
You're too weird.

WEDNESDAY
We'll always have tonight. And
Chippewa.

JOEL
And this.

Joel holds up a plastic and metal object.

WEDNESDAY
What is it?

JOEL
Amanda's retainer.

Joel hands the retainer to Wednesday; she is very
touched.

JOEL
Cara mia.

WEDNESDAY
Mon cher.

Joel and Wednesday lean forward, over the fence, for a
brief kiss. Immediately afterwards, they both solemnly
wipe their mouths.

*

142 OMITTED 142
143 OMITTED 143
144 EXT. STREET - DUSK 144

Debbie's car is weaving in and out of traffic, running
up on the curb to pass slower cars in front of hers.

145 INT. NURSERY - DUSK 145

Morticia sits in the now-cheerful nursery, beside the
cradle. She holds a children's book in her lap. She is
trying to read aloud to Pubert.

MORTICIA
(reading aloud)
"We looked. Then we saw him
step up on the mat."
(she pauses,
fighting back tears)
"We looked. And we saw him.
The cat in the hat."
(to Pubert)
Are you enjoying this?

ANGLE on Pubert, smiling and cooing.

145

MORTICIA
To think, a child of mine...
(she pulls herself
together, and
continues)
"I know it is wet, and the sun
is not sunny. But we can have
lots of good fun that is
funny."
(she riffles through
the pages of the
book, to see how it
ends)
Oh no. He lives.

145

Granny enters, very agitated.

GRANNY
Come on! It's Gomez!

Granny exits and Morticia follows.

146 INT. MORTICIA AND GOMEZ'S BEDROOM - NIGHT

146*

Gomez is lying in bed, deathly ill. He wears pajamas and a fez; his bed is surrounded with arcane medical instruments. Granny and Morticia sit on either side of him. Morticia holds his hand; Granny tries to feed him soup.

GOMEZ
(moaning, delirious)
Fester, Fester...

MORTICIA
Lie still, mon cher.

*

GOMEZ
Huh?

*

*

GRANNY
Have some soup... just a taste
before it clots.

Gomez refuses the soup. He begins to sing.

GOMEZ
(singing)
SWING LOW, SWEET CHARIOT
COMIN' FOR TO CARRY ME HOME...

Gomez tries to punctuate this hymn with fingersnaps, as in the "Addams Family Theme"; his fingers won't snap.

MORTICIA
My baby is ill, and my husband
is dying. Oh, Mama, what shall
I do?

GRANNY
Well, you've got a black
dress...

Suddenly, the bedroom door swings open. Fester appears.

146

FESTER

Gomez! Morticia! Granny!

146

MORTICIA

Fester!

GOMEZ

(in delirium)

Fester? Where is Fester?

MORTICIA

He's right here, mon cher.

Fester kneels beside Gomez.

FESTER

It's me, Gomez. I've tried to be
someone I'm not. Someone terrible.
Someone wrong. Someone clean. I
live in shame. And the suburbs.

GOMEZ

But - you belong to Debbie. You
are Debbie's love-toy. You are
Mister Debbie!

FESTER

I'm an Addams.

Fester solemnly places Gomez's hand on his bald head.

GOMEZ

Fester!

The men embrace as Morticia beams, tearfully.

MORTICIA

Oh, Mama!

FESTER

Can you ever forgive me? For
all I've done? The betrayal?
The destruction of our most
sacred bond? And worst of all...

GOMEZ

What?

FESTER

I sent the children to camp.

Wednesday and Pugsley appear at the door.

PUGSLEY

Uncle Fester!

FESTER

Children!

Pugsley runs to Uncle Fester and hugs him. Wednesday
holds back.

146

FESTER
(to Wednesday)
My darling!

146

WEDNESDAY
You sent us to camp.

FESTER
I'm an animal!

WEDNESDAY
They made us sing.

Wednesday sighs, and runs to Fester and hugs him.
Everyone is now on or around the bed.

FESTER
My own dear family! How I've
missed you all!

Lurch, standing by the door, looks a little lonely.

FESTER
Every last one of you!

Lurch, bashfully, joins the crowd on the bed.

ANGLE on Thing, standing in the doorway.

FESTER
My savior!

Thing scampers over, and hurls himself onto the bed,
onto Fester's head.

MORTICIA
Oh, Gomez. Our family --
together at last. Three
generations. Above ground.

DEBBIE (O.S.)
In-laws.

Everyone turns toward the door. ANGLE on Debbie's feet, in
stiletto slingbacks, covered with mud and soot. ANGLE on a
sub-machine gun, in Debbie's right hand. She also has
bandoliers of ammunition crossed over her chest. ANGLE on Debbie's
head -- her hair is now frighteningly bouffant,
and she's applied far too much make-up. Her features are
twisted in a Terminator snarl.

147 INT. ATTIC - NIGHT

147*

ANGLE on Debbie. She speaks in a sweet, rational
manner.

DEBBIE
I don't want to hurt anybody.
I don't enjoy hurting anybody.
It's not my fault. You
understand that, don't you?

147 ANGLE on Gomez, Morticia, Fester, Granny, Wednesday, Pugsley and Lurch. They are all strapped into matching electric chairs, side by side. Their heads, arms, legs and torsos are immobilized. They face the room's projection screen.

147

MORTICIA
(graciously, to Debbie)
Of course we understand.

GOMEZ
(equally gracious)
You're a serial killer.

ANGLE on Thing, wrapped in black electrical tape, and clipped to jumper cables, which are attached to a car battery on the floor.

PUGSLEY
I don't understand.

WEDNESDAY
(to Pugsley)
When you're older.

DEBBIE
Listen up, people!
(sweet again)
I don't like guns. Or bombs.
Or electric chairs. But
sometimes -- people just won't
listen. So I have to use...
persuasion. And slides.

ANGLE on the projection screen. A CLICK. We see a picture of a wholesome, middle-aged couple.

DEBBIE
(as if to a jury)
My parents. Sharon and Dave.
Doting. Generous. Or were
they? All I ever wanted was a
Ballerina Barbie. In her pretty
pink tutu. My birthday. I was
ten. And you know what they
got me? Do you know?

*
*
*

A CLICK. A slide appears of a Barbie doll in a bathing suit, with a tan.

DEBBIE
Malibu Barbie. That's not what I
wanted! That's not who I was!
I was a ballerina! Graceful.
Delicate. They had to go.

A CLICK. The slide switches to a picture of a suburban house in flames.

MORTICIA
(shaking her head,
sympathetically)
Malibu Barbie.

GOMEZ
The nightmare.

147

GRANNY

The tan.

147

A CLICK. A slide appears of a handsome man dressed as a surgeon.

DEBBIE

My first husband. The heart surgeon. All day long -- coronaries. Transplants.

GRANNY

What about your needs?

DEBBIE

"Sorry about dinner, Deb -- the Pope has a cold!"

A CLICK. The slide changes, to a photo of the surgeon cowering, raising his arms to ward off an assailant. The shadow of an ax falls across his body.

GOMEZ

(fascinated)

An ax, Debbie?

GRANNY

(nostalgically)

An ax. That takes me back.

A CLICK. The slide changes to a shot of a stalwart, Reagan-looking man in a business suit, posed before an American flag.

DEBBIE

Husband number two. The Senator. He loved his state. He loved his country.

MORTICIA

(sympathetically)

But what about Debbie?

ANGLE on Lurch, nodding sympathetically.

DEBBIE

"Sorry", Debbie -- no Mercedes this year. We have to set an example." Oh yeah? Set this!

The slide changes to a shot of the Senator in the driveway of his home, backing away in terror, illuminated by the headlights of an oncoming Mercedes.

GOMEZ

(touched)

Love and marriage.

*

GRANNY

(equally touched)

Hit and run.

*

*

147

A CLICK. Debbie flips on a final slide -- a portrait of herself and Fester, from the wedding.

147

DEBBIE

My last husband. My latest husband. My late husband. Fester.

FESTER

The fool.

MORTICIA

(trying to reassure him)

The lover.

GOMEZ

The husband.

DEBBIE

The corpse. And his adorable family. You took me in. You accepted me. You gave me a wedding. But did any of you love me? Really love me?

GOMEZ

(looking around at his immobilized family)

Hands?

DEBBIE

(tenderly, with grand, Norma Desmond-style delusion)

All I ever wanted was -- love. Just love. All I wanted was to be Debbie --

(dreamily)

a Hollywood wife. Debbie - the over-dressed widow. And maybe someday, in my schoolgirl dreams, Debbie -- the abusive Mom.

(she turns to the family, very heartfelt, giving the performance of a lifetime, a passionate plea for compassion)

Was I so wrong? So I killed. So I maimed. Aren't I a human being, like everyone else? Don't I yearn, and ache, and shop?

(really reaching out)

Don't I deserve love? And jewelry?

147 Debbie moves to a large industrial switch on the wall.
The switch is connected by a complicated array of wires
to all the electric chairs.

147*

147 She raises the lever on the switch.

147

MORTICIA
(to Gomez)
Adieu, mon cher.

GOMEZ
Adios, cara mia.

GRANNY
Debbie -- please. I'm the
oldest. I've lived a long,
full life. Let me live, I'll
show you around.

DEBBIE
Sorry.

FESTER
Debbie --let them go. Take me,
and my money. For what I've
done, I deserve to die.

MORTICIA
That's too sweet.

GOMEZ
But we couldn't.

WEDNESDAY
(reminding everyone)
He sent us to camp.

FESTER
(to Debbie)
You never loved me, did you?
You didn't mean a word you
said! About wanting me,
needing me, visiting my
grave!

DEBBIE
Not a word!

FESTER
Well, it's your loss! Because
I did love you! I knew that sacred
emotion! And what do you have?
Bloodlust, and spite, and the
fever to kill. It isn't enough!

*
*
*

GOMEZ
Fester...

MORTICIA
(to Fester)
Don't judge.

DEBBIE

Goodbye, everyone. Wish me
luck.

EVERYONE

(sincerely)

Good luck.

Debbie pulls the lever. Instead of the electric chairs going off, the current all flows into Debbie's body, via the lever. She is completely illuminated, and rises several feet off the floor. She is electrocuted, in a dazzling SHOWER OF SPARKS.

147 ANGLE on the faces of the family, illuminated by the fireworks. They are dazzled.

147

ANGLE on all that is left of Debbie -- a pile of gaudy earrings, spike heels and charge cards.

*
*

ANGLE on Pubert, now restored to his former, macabre self. He is tangled in the wires from the electric chairs, and has been chewing on them -- he was responsible for reversing the current and electrifying Debbie.

148 INT. SECOND FLOOR CORRIDOR - NINE MONTHS LATER - NIGHT

148

Pugsley holds Pubert in his lap. They seem very friendly.

PUGSLEY

Hi, Pubert. Hi, baby. It's your birthday.

ANGLE on Morticia and Gomez in the doorway, watching this touching scene.

MORTICIA

And to think we were worried.

GOMEZ

Perhaps Debbie taught us all something -- something about love.

Gomez kisses Morticia's hand, and they exit.

ANGLE on Wednesday, holding out an Addams towncar pulltoy.

WEDNESDAY

Here, Pubert. Here's a present. I love you.

Pugsley holds Pubert down, and he begins to crawl toward Wednesday, who moves the pulltoy along on a string.

ANGLE on Pubert, crawling toward the camera. A scimitar slices down just behind him.

SIDE ANGLE as Pubert continues to crawl; a series of blades almost slice him as he moves along.

There is a gaping, ragged hole in the floor. Pubert crawls across a rickety two-by-four placed over the hole.

Two bowling balls hit each other, just as Pubert passes.

Finally, a safe falls from above, crashing onto the floor, just as Pubert passes.

Finally, Pubert reaches Wednesday. She is disgusted. She hands him the pulltoy.

WEDNESDAY

(disgusted)

Here. Happy birthday.

149 OMITTED

149*

149A INT. GREAT ROOM - NIGHT

149A

The room is decorated with black balloons and dusty,
sagging crepe paper for Pubert's first birthday party.

Fester, Wednesday and Pugsley are wrapping gifts.

FESTER

A birthday party! What A treat!
And to think I might have
missed all this! What was I
thinking of?

WEDNESDAY

Physical pleasure.

PUGSLEY

Uncle Fester - do you miss
Debbie?

FESTER

Well - sometimes. Late at
night. I remember how she'd
turn to me and say, "Jesus,
Fester. Go back to your room."

Margaret and Cousin It enter. It pushes What in a stroller.

MARGARET

Are we late?

COUSIN IT

Ooot oot glip!

FESTER

Not at all! We're just getting ready!

MARGARET

I hope no one minds - we've brought
along a guest.

A woman enters, in a nanny uniform. She wears a coat and hat.

MARGARET

This is our new nanny - Dementia.

DEMENTIA removes her hat. She is gleamingly bald. She gazes
at Fester.

ANGLE on Fester, love struck.

FESTER

(to Dementia)

How do you do?

149A

149A*

149B INT. GREAT ROOM

149B*

Gomez stands, with a glass of champagne.

*

GOMEZ

*

A toast! To the glorious mysteries
of life! To all that binds a family
as one! To mirth, to merriment,
to manslaughter!

*

*

*

*

*

Everyone agrees - "Here, here!", "Indeed!", "Bravo!", etc.

*

GOMEZ

*

To dear friends...

*

ANGLE on Margaret, It and What. Margaret raises her
champagne glass.

*

*

GOMEZ

*

To new friends...

*

ANGLE on Fester and Dementia, raising their glasses.

*

GOMEZ

*

To youth!

*

ANGLE on Wednesday and Joel, raising their glasses. Joel
is now dressed just like Gomez, in a velvet smoking jacket,
with his hair slicked back.

*

JOEL

*

(to Wednesday)

*

How do I look?

WEDNESDAY

Disturbing.

ANGLE on Gomez and Morticia.

*

GOMEZ

*

(to Morticia)

*

To passion.

*

MORTICIA

*

To paradise.

*

GOMEZ

*

(aglow)

*

To pain.

*

MORTICIA

*

(equally aglow)

*

Tonight.

*

Gomez and Morticia begin to entwine their arms for a sensuous
toast.

*

*

149B

GRANNY

149B*

Make way for the birthday boy!

*

Granny enters, carrying Pubert. Pugsley follows, wheeling
in the cake. Everyone gathers around the cake, oohing
and aahing.

*

*

*

GOMEZ

Thing? Will you do the honors?

149B Thing lights the single candle on the cake, which reads
"Happy Birthday, Pubert."

149B*

ANGLE on Lurch, at the organ. He is wearing a jolly,
cone-shaped party hat. He strikes up "Happy Birthday."

*
*

GOMEZ
(leading the song)
Happy Birthday to you...

The CAMERA PANS around the room as everyone joins in the
song. We see Margaret, It, What, Lurch, Granny, Pugsley,
Wednesday, Joel, Fester, Dementia, Morticia and Gomez.

EVERYONE
Happy Birthday to you Happy
Birthday, dear Pubert, Happy
Birthday to you!

Granny holds Pubert close to the candle so he can blow
it out.

*

150 EXT. ADDAMS HOUSE - NIGHT

150

As the song ends, there is a pause. Then, as Pubert
blows out his candle, a huge fireball EXPLODES in the
house, filling every window with bright orange flame.
The entire house glows and seems about to blow apart.
Then the house returns to normal. The "ADDAMS FAMILY
THEME" begins with fingersnaps.

FADE OUT.

THE END